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ABSTRACT

One of a series of volumes containing units on specific themes designed for use in college freshman English courses, this particular volume considers various aspects of love and its emotional impact on people. This sequence is designed to help students improve in reading, writing, and oral expression by exploring the theme of love through a variety of literary works, films, recordings, music, and art. The first of four sections, "Love, Sacred and Profane" provides a general discussion and overview of the various aspects of love. Section 2, "Passion," introduces works illustrating the difficulty of, and problems involved in, expressing love, using the male-female relationship as a model. "Love and the Family" moves from the consideration of love on a strictly interpersonal basis to love within the smallest social unit, emphasizing the different perspectives on reality afforded different members of the family group. The final section, "Love and Society," examines how the society in which one lives not only shapes, and sometimes perverts, the expression of love, but also determines the validity of love as a basis for marital alliance. (LL)

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LOVE

A Thematic Sequence of English Units

The Thirteen-College Curriculum Program

Developed by

Institute for Services to Education
in conjunction with
The Thirteen Colleges Consortium
and
The Five Colleges Consortium

CS 202 365

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Jackson State College	Jackson, Mississippi
Lincoln University	Lincoln, Pennsylvania
Norfolk State College	Norfolk, Virginia
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Southern University	Baton Rouge, Louisiana
Talladega College	Talladega, Alabama
Tennessee State University	Nashville, Tennessee
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Mary Holmes Junior College	West Point, Mississippi

In 1970, the Five-College Consortium joined the effort although linking up as a separate consortium. The members of the consortium are:

Elizabeth City State University	Elizabeth City, North Carolina
Fayetteville State University	Fayetteville, North Carolina
Langston University	Langston, Oklahoma
Saint Augustine's College	Raleigh, North Carolina
Southern University at Shreveport	Shreveport, Louisiana
Texas Southern University	Houston, Texas

In 1971, eight more colleges joined the curriculum development effort as another consortium. The member schools of the Eight-College Consortium are:

Alcorn A & M College	Lorman, Mississippi
Bethune Cookman College	Daytona Beach, Florida
Grambling College	Grambling, Louisiana
Jarvis Christian College	Hawkins, Texas
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Southern University in New Orleans	New Orleans, Louisiana
University of Maryland, Eastern Shore	Princess Anne, Maryland
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A fourth consortium, The Consortium for Curriculum Change is being organized for the 1972-73 academic year. Members of this consortium are:

Bowie State College	Bowie, Maryland
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Houston-Tillotson College	Austin, Texas
Lane College	Jackson, Tennessee
Lincoln University	Jefferson City, Missouri
Livingstone College	Livingstone, North Carolina
Mississippi Valley State College	Mississippi Valley, Mississippi
Shaw University	Detroit, Michigan

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INTRODUCTION

> "Love is the mysterious vital attraction which
> draws things together, closer, closer together."
>
> -- D. H. Lawrence, Studies in Classic American Literature

The units which comprise the Love sequence are designed to elicit examination of this "vital attraction"--the unique shapes it assumes as the "things" drawn together vary, the impact and consequences it exerts on "things" not party to this attraction, and its relation to marriage and sex. The materials thus stand not as a paean to the glories or salutary effects of love but as a mirror to all that is concomitant with intense feeling--joy, satisfaction, difficulty, frustration, despair.

The sequence has been divided into four sections, arranged roughly to progress from simpler to more complex manifestations of the impulse to love. The first, "Love Sacred and Profane," sets us one possible frame of reference for the whole sequence. Donne said of our bodies: "They are ours, though they're not we"; central to the work done on the Love sequence would be the discussion of the ramifications of this paradoxical truth. Section Two, "Passion," introduces works illustrating the difficulty of, and problems involved in, expressing love, using the male-female relationship as a model. "Love and the Family," the third section, moves from consideration of love on a strictly interpersonal basis to love within the smallest social unit, emphasizing the different perspectives on reality afforded different members of the family group. The final section, "Love and Society," examines how the society in which one lives not only shapes, and sometimes perverts, the expression of love, but also determines the validity of love as a basis for marital alliance.

The Love sequence, as with the other thematic sequences of ISE English units, is designed to help students improve in reading, writing, and oral expression by exploring a theme through a variety of literary works, films, recordings, music, and art The procedure in each thematic sequence of units is to begin with materials interesting and relevant to today's youth, then move, through increasingly more complex materials, into a wealth of novels, short stories, essays, poems, and plays from various literary periods; sculpture and painting; music in classical, jazz, and folk styles; and films --each offering students additional insight into the problems and ramifications of the unifying theme. The required and the supplemental materials suggested for each theme present a scope and diversity of ideas sufficient to make any one sequence self-contained, and complete enough to represent a semester's course of study.

The themes (Love, etc.) which form the nexus for these works provide the purpose for any classroom activity--whether it be solving a linguistic puzzle or listening to a poet's music. The ideas generated by these themes, as well as the techniques of presentation, involve students in developing their own ideas and in expressing them, in both spoken and written forms, more effectively. The uniqueness of the student-centered, indirective approaches is a stimulus to the reading of a wide range of works; in addition, it makes students seek a greater understanding of the unfamiliar, expend more energy in creating through words or meta-languages, and undertake independent research to satisfy curiosity.

The general orientation of the material in the Love sequence is toward language. Suggested analyses of the readings and the writing assignments work with words on an increasingly more complex and detailed level than did the Choice and Responsibility sequences, chiefly in order to provide a progression in classroom exercises demanding close analysis. Having gone through the units in this sequence, the student should, hopefully, have a better understanding of how language can be manipulated to create a literary style.

LOVE SACRED AND PROFANE

Notes and Suggestions

Materials Required: Student Manual to Love Sequence

Suggested Supplementary Materials:

Excerpts from The Art of Love by Ovid
Rhapsodies for Young Lovers by The Midnight String Quartet. Viva Recording Co.
Just for Now by Nancy Wilson, Capitol Recording Co.

Section I - Love Sacred and Profane introduces students to both idealistic and realistic views of love, through examination of the ideas presented in poems, a short story, and essays. This section should move students away from rigid and simplistic concepts of love and marriage, toward an understanding of the numerous attitudes and perspectives which prevail on love, sex, and marriage.

"On Love" is a passage from Kahlil Gibran's Thoughts and Meditations which may be used as an introductory activity to the love theme of this unit. Because this selection is a series of definitions of love given by different character types, it provides a means of stimulating a discussion of the various identifiable aspects of love as distinguished by opposing view points.

"My Love and I are Three" and "Upon Julia's Clothes," two short and structurally simple poems, are presented as two expressions of different states of mind and attitudes toward the loved one. Students are encouraged to examine specific use of language, structure and tone as they relate to the content and use these examples as possible models for their own written expressions of love.

The next selection is one of several presented here which moves to considerations of love within and outside the legal bonds of marriage. Kahlil

Gibran, through his short story "Madame Rose Hanie," depicts unfulfilled and decaying relationships in marriage, governed by society's human laws and customs, in juxtaposition with God's law of pure love.

A Shakespearean sonnet "Let me not to the marriage of true minds..." and Bertrand Russell's essay "Marriage and Morals" are used to raise the issues of the relation of love to sex, of marriage to them both, and to demonstrate by contrast the distinction between the "rules" of love as manifested in a romantic literary expression and in human behavior.

Additional issues are discussed in Ernest Van Den Haag's essay, "Love or Marriage." Students' perspectives may broaden as they consider with the author the nature of marriage, the nature of sex, the emotions that replace love in marriage, and the marriage contract.

Sam Keen's "On Becoming A Lover" from To A Dancing God presents the aim, rationale, content and technique for a course designed to examine different levels of love (desire, brotherly love, friendship, etc.). It moves into philosophical considerations of the prerequisites of love and presents an approach to learning to love. It is used here for the students' consideration of how one might learn the "art" of loving.

Finally, a recent newspaper article attests to the fact that growing unrest with present marriage practices and customs in America is becoming reality. The question of a new contract is posed.

A. "On Love" - An Introduction

The teacher may begin by writing the word LOVE on the chalkboard. Ask each student to think of a one-word definition of love or a one-word synonym for love. Give them a short period to consider love and to collect their thoughts. Then proceed to have each student give his word to the class. Record each new word on the chalkboard, but omit repetitions. Some discussion of the difficulty of a one-word definition will probably come up here.

After the students have named all the synonyms that they can, ask them to attempt to group all similar words. The teacher might have the class divide into several smaller groups for this activity. Have the compiled lists of words read to the class. Ask representatives from each group to explain why certain words were grouped together. This should provoke some discussion of the varying ways of defining love, as well as some comment on the complexity of the concept of love, and the difficulty one faces in defining the term.

When the students seem ready to move on, conclude the discussion by having them look up "love" in a dictionary. Compare the dictionary statements with the words listed on the board.

Are the statements more effective than one word in defining a term? What does the addition of other words convey that one word cannot? Were any words suggested by the dictionary omitted in the class list? If so, add them to those already on the board. Then look up "love" in the thesaurus and again compare listings.

Following the dictionary and thesaurus exercises, pass out copies of the excerpt "On Love." Have one student read the entire passage aloud. Then ask student volunteers to assume the role of each of the speakers in the selection. A narrator might also be used so that the continuity of the passage is maintained. These students may wish to dramatize the selection. Pay particular attention to tone and tempo of voice. A discussion may follow if students show a willingness to comment on the effectiveness of the readers and the appropriateness of their voices. Are the definitions provided by Gibran's characters consistent with that individual's role or identity? What attitudes toward life are evident in each speech?

Next have the class write character sketches or histories for each character. Read several of these. Have the students justify their sketches by showing which words of the narrator or of the character's own definition reveal something about the character. At this point close analysis of the passage is necessary. What does each definition say about love? What picture does the imagery of each speech convey? What specific information does each speech reveal about its speaker? Have the students attempt to bring out the implications of each definition while they are demonstrating the relationship of the definition to a character sketch.

The teacher might also ask students to suggest alternative speakers for several of the speeches. These could be character types from their every day lives. Students may wish to write additional love statements for Gibran's character. These statements should complement the original and in some way be an extension of it.

Following these activities which should help the students formulate love vocabularies and definitions, as perceived from numerous points of view, the class should be prepared to move into an indepth examination of love as a social, religious and psychological phenomenon.

B. "My Love and I are Three"

One of the distinguishing features of this lyric by Lee Sharkey is the utter simplicity of tone, structure, and language. It provides a good model for the poetry which people begin writing when young. The distance between the terms of this poem and those which the students may want to write are easily bridged.

First, the poem does not analyze an emotion or even show its etiology. Instead it asserts a fact containing one abstract and ambiguous element out of which the fantasy in the poem emerges, "My love and I are three." The poet states the exact referents of the word "three" in which the central focus rests on the abstraction, "unbreachable distance." The second and final stanza recapitulates the structure of the first stanza with a few significant deletions and additions. The ambiguity introduced by "unbreachable distance" is resolved in the lyrical concept of "incomparable song." Observe that in both adjectives the weight of ambiguity or mystery is carried by a negative prefix, i.e., in, un.

The words "song" and "distance" acquire an ineffable charm and suggestiveness from the context in which they are placed as well as the fact that in terms of design they balance each other perfectly. Here we have a good example of structure as meaning. The fact that these two words occupy the same space in each stanza suggests some kind of poetic synonymity between distance and song in this poem, a synonymous relationship which the poet creates rather than simply finding resident in the words.

The other significant difference is the line, "we sing in the space between" which substitutes for "between us." Note that the word "between" has been retained and just as "between us" grows out of "unbreachable distance" so does "we sing in the space between" grow out of "incomparable song."

A systematic procedure for explicating the poem in class could be structured around the following questions and procedures:

1. What is significant about the brevity of this lyric?

2. What are the effects of repeating the structure and most of the language of the first stanza in the second one?

3. In what sense could you compare this poem to the geometric concept of parallel lines?

4. What equivalencies or equations are set up in this poem?

5. In geometry we find the theorem that things equal to the same thing are equal to each other. What equations between apparently different concepts do you find in this?

6. In what way does the second stanza resolve the plight set up in the first one?

7. In what sense is the concept "incomparable song" meant to be a poetic antidote to the dilemma conceived in "unbreachable distance"?

8. What kinds of words dominate the poem?

9. What do you feel about the use of the words "unbreachable" and "incomparable" in a lyric poem? Do they affect your notions of what is and isn't poetic language?

After analyzing the structure of this poem, the students might try writing poems of their own using "My love and I are three" as a model.

C. "Upon Julia's Clothes" by Robert Herrick

Teaching "Upon Julia's Clothes" and "My love and I are three" in tandem may set up a rich field for comparison. Both are short love poems which employ as a "catch" the singular word in a more pedestrian context: "unbreachable," "incomparable"; "liquefaction," "vibration." Yet they come out of and convey utterly different emotional climates.

The emotions which Herrick, the cavalier poet, describes come closer to courtly passion and intensity of experience than anything we find in the first lyric. Ask the class to describe the possible situation out of which these two poems proceed. In what environment would you see them taking place? Are any special skills required for the appreciation of the second one which are not required for the first? What, for example, is the reason for describing Julia's clothes rather than Julia? What does the use of words such as "liquefaction," "vibration," "glittering," tell us about Herrick? Herrick does not exploit the formal repetition of structure that the first poet does. What structural qualities does he utilize beside the two three-line rimes?

The complex intellectual process which Herrick describes contrasts vividly with the simplicity of the previous poem. What is Herrick describing? What is the effect in restricting the subject of the poem to a specific visual and emotional experience?

In some senses, this poem is far more dramatic than the previously discussed lyric. Is the poet detached from the experience he describes? What features of the poem indicate a mind in agitation? In conjunction with this question the teacher may want to direct attention to the line, "Then, then, methinks, how sweetly flows." What specifically is communicated in the repetition of "then, then," and why does Herrick add the word "methinks"?

It may not be too excessive to observe that the poet is working himself up into a frenzy or ecstasy compounded of visual sensations and emotional responses. The conjunction between an intense vision and an emotional response is very evident in this poem. The class may want to discuss the elements which contribute to the extreme density of this poem.

Draw attention to the startling intrusion and use of the onomatopoetic word "liquefaction." (Modern readers cannot fail to conjure up some chemical process typical of the modern era. Herrick means the quality of water and the chemical process of passing from solid to liquid.) How does the use of the word "liquefaction" here compare with the use of "unbreachable" in "My love and I are three" in dramatic effect? As "poetic" language?

In the second stanza, the poet continues the process which goes from reception to emotional response. Observe that he keeps his eye exactly on the vision he is beholding. He begins, "next, when I cast mine eyes," at which point he prepares us for another startling poetic construction, "that brave vibration." Some time could be spent discussing the specific appropriateness of the adjective brave as applied to the concept vibration. What process does the word vibration redirect us to? Does the expression, "how sweetly flows" refer in fact to the same process? Why does the poet go from the relatively placid connotations of sweetly flows to the almost electrifying word vibration?

Discussion of this poem could involve a careful scrutiny of the syntactic patterns and constructions which depart markedly from what the students are familiar with in their contemporary colloquialisms. The line, "Whenas in silks my Julia goes," can be rewritten to approximate more recognizable sentence patterns, i.e., "When my Julia wears silk clothing,"; "liquefaction" might be transposed into "fluid motion," etc. More than likely the class will find nothing is gained in the transliteration except to stress the artful word order and word choice which the poet employs. It is important to encourage the students to recognize that poems do not represent inevitable arrangements of words and lines, but are instead the result of careful choice and revision.

Suggested Writing:

A writing assignment may be given in which the students compare "My love and I are three" and "Upon Julia's Clothes" by inventing stage settings for them. (An obvious clue to the Herrick poem would be the fact that Julia wears silken gowns; the setting for the other poem would have to take into account its total lack of description of the tangible.) On the basis of these descriptions they could proceed to analyze the two poems in terms of their relation to passion, intellect and social position.

Finally, the class may want to experiment with a short poem that attempts the intensity, sophistication, and inventiveness of Herrick's. Encourage the students to use in these some "teaser" word that has always fascinated them.

D. "Madame Rose Hanie"

The theme "Love" has been analyzed through the ages of man; yet, little is known and much is left to be explored by those caught within its warm affections, or cold rejections. "Madame Rose Hanie" by Kahlil Gibran is a descriptive narrative which engulfs its readers in the aspects of love expressed by two characters: Rashid Bey Namaan (despaired by the ruins of possessive love), and Madame Rose Hanie (Namaan's wife, bound by a spiritual love to another).

Introduce the narrative by having students read only the first paragraph. At this point, students should be led into class discussions on the narrator's point of view. What does the word "Miserable", in its application to the man and the woman, seem to suggest? Is there any indication of the narrator's point of view in the first paragraph alone? Parallelisms and contrasting examples are given throughout the story. As students read, they might point to these devices and comment on the effectiveness of their use in relating the story.

Having read the next three paragraphs, students should look for more obvious aspects of the narrator's views. The narrator informs his readers that Rashid Bey Namaan was Syrian (". . . but like many of the Syrians, ..."). Does the narrator speak of Namaan in a way indicating that he (narrator) might also be Syrian and, perhaps, born also in the City of Beyrouth? If not, could there possibly have been friction between the narrator's people and the Syrians? What might be the nature of the strife?

At this point, the students may read "Madame Rose Hanie" in its entirety. They might write down, as they read, issues they may be opposed to or be in strong agreement with, for later discussion. As students read they should concentrate on the central theme: Sacred Love vs. Profane Love.

Having completely read "Madame Rose Hanie," students should attempt to answer the following questions for clarification: What is profane love as expressed by Madame Rose Hanie? What is the spiritual law of love? Both characters use the analogy of the bird. How do the analogies differ? Which comparison do you prefer? Rose Hanie speaks of the "slavery of human laws." Notice the examples she uses to support this view. Are human laws or traditions necessarily enslaving? Can sacred love be attained within the boundaries of these laws? Discuss.

Where do the narrator's sympathies lie? Is there any indication that the author might be the narrator? A student may look up Kahlil Gibran's background in order to formulate a better comparison with narrator's point of view and the possible projected views of the author.

Perhaps students will raise questions about marriage vows, constancy, adultery, or the nature of love and/or marriage. Subsequent materials present other views of marriage that lend support to those who are in sympathy with Madame Rose Hanie.

E. "The Marriage of True Minds" by William Shakespeare

This sonnet presents in its most succinct form several themes associated with love, constancy, independence from external happenstance, and durability. Aside from the technical sonnet structure, which the teacher may or may not want to explore, several interesting phrases and lines can be extrapolated for study. First the teacher may want to ask if the word "marriage" in the first line is used exclusively in a literal or metaphoric way. That is, does the marriage of true minds mean a legal union only? If the class decides that marriage is used here in several senses, it might be useful to explore what these nuances of meaning are and how they prepare the reader for an expanded vision of love's properties.

The first few lines present an interesting example of syntactic construction in which equivalencies are negated and where a single word is transposed from verb to noun. The phrase "love is not love..." indicates that the poet is concerned to give us a definition of love which excludes certain conditions. This doubling of words, or parallelism, is evident in three instances and produces a verbal balance which conveys a dialectical or antitheses form of argument. It should be made explicit that the sonnet is presented in the form of a philosophical argument complete with definition of terms, condition of satisfaction, and consequences of refutation which are clearly impossible, (i.e. "I never writ").

The three balanced phrases are:

love is not love

which alters when its alteration finds

bends with the remover to remove

The teacher may explore with the class the effects that Shakespeare achieves with this syntactic technique of pairing off the same word in prohibitory terms. Shakespeare clearly states that the lover does not alter when he sees alteration, nor does he remove his affection when affection is removed. The oscillation between nouns and verbs derived from the same root is effectively used in this section of the sonnet. There is a lot of purposeful ambiguity exploited and resolved in these constructions; the effect is one of great economy. In a triad of balanced expressions, Shakespeare seals the strength of his argument and is then free to add supportive images and digressions.

The last six lines contain at least two poetic features which can be extracted for study: "sickle's compass come ," and "But bears it out even to the edge of doom." In the first example the poet creates an image of startling power concocted of three densely alliterative words. Reciting this phrase aloud will impress the student with the unusal dexterity and sonority of the construction. It also has certain features of the tongue-twister which the students may find intriguing. Attention should be directed to the difficulty of extracting a literal meaning from the unusual placement and meaning of the word "come" in this line, as well as its conjunctive use with"compass." The line, "But bears it out even to the edge of doom," gives us a beautiful concept of love suggesting simultaneously both infinity and finiteness. This device of defining a quality as if it were finite, but in terms which can clearly never be realized, is one of the persistent marks of Shakespeare's artistry.

As a final bit of fun with this sonnet, the teacher may want to explore the tone and effect of the last couplet, where the poet rests his case by inviting a refutation which is clearly impossible to take advantage of, i.e. men have loved, and he obviously has written. The poetry blends with improbabilities at this point.

The kind of textually grounded explication offered above has the advantage of sanctioning a literary and esthetic discipline in which to ground one's thoughts. Once some tentative literary exploration of the poetic and lexical conventions exposed by the poem has taken place, the students can begin a more philosophical examination of the ideas or feelings which Shakespeare grapples with in this sonnet. Again, it is important to emphasize that the poem, tight in every way, is still structured in the form of a logical argument consisting of a definition, an exposition, and a conclusion (which ostensibly allows for refutation but makes refutation impossible through hyperbolic restrictions).

At this point the teacher may want to isolate those phrases and conjunctions which clearly form a statement about love:

an ever-fixed mark

is never shaken

whose worth's unknown

love alters not

it is the star

What is the dominant quality of love which Shakespeare insists upon most emphatically? Is this a quality which can be substantiated by evidence from actual life? Explain,if possible,the absence of terms dealing with passion or pleasure, usually associated with love. Which aspects of love *is* this sonnet concerned with? How does the absence of allusion to passion affect our response to the poem?

The discussion which the questions above will stimulate can then be used to return again to the poem as a catalyst for verbal experimentation. A lexicon and/or grammar for this particular sonnet can easily be constructed. The purpose here is not merely to dissect the work, but to extract those verbal essences which can then be used, in concentrated form, to engender new poetic creations. The student may be astonished to discover the number of words in the sonnet which fall into certain *ad hoc* categories he can set up himself and designate:

marriage
minds
impediments
love
alteration
remover
mark
tempests
star
bark
fool
lips
cheeks
sickle
hours
weeks
edge
doom
error
man

Have the students write a brief summary in prose explaining their stance *vis-a-vis* the poem utilizing all the words in the column on the left. The students may observe a clustering of substantives around certain categories, i.e. marriage, minds, love; impediments, alteration, remover; mark, star, tempests, bark; lips, cheeks, fool; weeks, hours; sickle, edge, doom, error. Other groupings can be made based on a completely different scheme of relationships. (An interesting point to recall here is Gerard Manley Hopkins' advice that a writer choose any two words at random and then write a poem or a novel showing the inevitable and natural connection between them. The notion that all words are somehow related to each other actually or potentially is a very liberating notion for the students to work with. It eliminates at the outset the idea of correct or decorous associations, which are in reality little more than the clichés of society sanctioned by usage.)

In the brief exercise suggested above, the students should be encouraged to give the most cogent expression of their feelings about mutability and permanence in this most delicate of human emotions.

Supplementary Exercises for the Shakespeare Sonnet

The teacher may prepare certain exercises based on the careful yet evocative reading of this poem, which will stimulate contextual discrimination as well as discursive speculation on the theme of love. One possible exercise would be to have the students submit three words which alliterate in a manner similar to"sicle's compass come." The opaqueness of meaning should not trouble them initially as some sense can be inferred from almost any sonority, i.e., "the riot's restful treat," or "lacking callous luck." This exercise may stimulate the student to explore word combinations which deviate from the rigid patterns usually associated with "correct usage." In the process they will duplicate the poet's fascination with devising his own counter-grammar of unique aberrations. Most great poetic tropes begin by deviating from so-called syntactic norms. This should be made clear to students who will naturally be fettered in their first attempts.

Another exercise would be to have students imitate Shakespeare's use of doubling to develop an argument based on a dichotomy between different word classes, making sentences such as, "The wise man does not disdain where he finds disdain," or, "He loves where love is lacking," or, "spends where all is spent."

The possibilities are great and should help the student in finding genuine satisfaction in manipulating the language.

F. Introductory Approach to "Marriage and Morals"

Ask each student to bring to class his favorite love poem or to write one of his own expressing his innermost feelings to someone he loves. Have in the classroom the album, Rhapsodies for Young Lovers, by the Midnight String Quartet (or some other appropriate selection of "love" music such as Soft Lights are Sweet Music, Columbia Record Treasury) and let each student select a classmate to represent the person to whom the poem is addressed and convey his feelings (with facial expressions, tone of voice, gestures, movement, rate, etc.) to the listener as instrumental music plays softly in the background. The person acting as recipient of the lines does not listen indifferently, but reacts according to the lines and tone of the poem.

Before or after each student's rendition of his poem, ask him to interpret the poem he chose or wrote and explain the reasons for his choice (if his poem was not original) or relate the circumstances which led to the attempt to write personal-feeling poetry.

Tape the sessions and play back for class discussion and analyzation. Encourage praiseworthy comments first, followed by constructive criticism and suggestions for improvement.

Here, the teacher may wish to initiate an "in-class" writing activity by asking the students to draw a verbal portrait of someone he loves. Explain that what is wanted is not a mere listing of physical characteristics but the student's descriptive picture of the person's inner beauty.

Allow a sufficient amount of writing and "thinking" time, and as the students write, play softly in the background "Portrait of My Love" (or whatever selection is available). Try to have complete meditation and quietness except for the "soft" music.

The teacher should read the papers and open them to class analyzation only if students want them discussed openly. Otherwise, papers should be evaluated in teacher-student conferences.

From there the class may prepare for close examination of "Marriage and Morals" by considering two views of love, i.e., love "just for now" and love "for always," the first giving only temporary fulfillment, the latter leading to permanence of marriage. Nancy Wilson's Just for Now album affords opportunities for consideration of these two views in the lyrics of "Just for Now" and "Rain, Sometimes." A discussion of changes in attitudes toward the institution of marriage and toward love in general as expressed by the Hippies, Yippies, Teeny Boopers, et al., may be initiated here. Some students may bring the idea of common-law marriage into this discussion.

The teacher and students should plan their writing activities when the time is right and as the need or occasion dictates. Let the students suggest writing activities, and encourage their creativity. At this time, give students copies of Ernest Van Den Haag's essay, "Love and Marriage." Use your discretion in deciding whether this would be a good time to tie in oral reading with discussion or whether you want students to read the selection in advance and discuss selected portions in class. A thorough examination of marriage (past and present) should be done here. (This activity affords an excellent chance for English and Social Science to do inter-disciplinary work.)

After this examination, students should be sufficiently motivated and mentally ready to tackle Russell's "Marriage and Morals."

"Marriage and Morals" by Bertrand Russell

Keeping in mind some of the responses to the Shakespeare sonnet, next present to the class the following excerpt from Bertrand Russell's essay "Marriage and Morals":

> There is another difficulty in the way of modern marriage, which is felt especially by those who are most conscious of the value of love. Love can flourish only as long as it is free and spontaneous, it tends to be killed by the thought that it is a duty. To say that it is your duty to love so and so is the surest way to cause you to hate him or her. Marriage as a combination of love with legal bonds thus falls between two stools.

Elsewhere Russell adds:

> They may fall deeply in love and be for some years entirely absorbed in one person but sooner or later sexual familiarity

> dulls the edge of passion, and then they begin to look elsewhere for a revival of the old thrill.

The last statement, coming after a sympathetic reading of the sonnet, will most likely strike the students as being a base and cynical disavowal of the ideas which Skakespeare holds most inviolate in his sonnet. In the first selection, Russell is talking explicitly about duty. In the sonnet Shakespeare does not mention the word duty, but it appears and is implicit.

In the first excerpt from Russell's essay we find the same conjunction between love and marriage which Shakespeare makes in his sonnet. Possibly, Shakespeare's use of the word 'marriage' is more metaphoric and in making it so he avoids the deterioration which Russell describes in terms of waning passion and sexual interest. Shakespeare's line, "Let me not to the marriage of true minds admit impediments," establishes a condition in which some perfection of harmony and union has already been achieved. An interesting exercise in comparison can be made between Russell's dichotomy [love and legal marriage] and Shakespeare's assertion that love and marriage are ipso facto synonymous if we define marriage as any spiritual affinity or union. In Shakespeare's world the meeting of minds is more binding than the legal ties of marriage. The teacher might ask why Shakespeare's sonnet allows this fusion of terms whereas Russell sets up an axiomatic antipathy [almost ironic] between them in his essay. Related to the answers which this question probes, is the question of genre itself. One work is a personal, dedicatory poem, the other an essay addressing itself to wide coverage of a social, controversial problem, purposefully designed to be provocative and nettlesome. After the implications in these excerpts have been discussed in detail, give students the entire essay to be read before the next class meeting. Then explore the question of exclusiveness - the ideal audience of readers which each work tries to reach. Here the question of tone and inference is very important. What, for example, is the effect on the reader of the phrase, "those who are not conscious of the value of love?" What does Russell hope to achieve with this cue? Does a statement such as this have any effect on the manner in which Russell's ideas can be opposed? What can Russell counter his critics with?

Why is Russell more specific in spelling out the facts as he sees them and the area in which correction and adjustment has to be made? In what sense could you call Shakespeare's tone and form of presentation more dogmatic than Russell's? In what way could you call it less so? As clues to answering this question, the teacher might suggest that Russell offers a wide area of compromise whereas Shakespeare's definition of terms is exact, lofty, and without compromise. Russell is more specific, discursive and humorous than Shakespeare. Why does Russell find so many opportunities to be flippant and witty in his essay? For example:

A. Even in civilized mankind faint traces of a monogamic instinct can be perceived. [What is the role that the words even, faint, monogamic, and sometimes play in building up the irony here? What word do we normally expect where we find monogamic?]

B. The triumph of Christian teaching is when a man and woman marry without either having had previous sexual experience. In nine cases out of ten where this occurs, the results are unfortunate. [What ironic intent plays around the use of the word "triumph"? In what manner can the whole tenor and framework of Russell's argument be derived from these two statements? Is there any incompatibility between the fact that Russell tries to entertain us at the same time that he is attempting to persuade us? As a writing assignment, you might have the students explore the use of humor in a persuasive essay that takes a controversial stand on some issue.]

Note that Russell's essay on love and marriage very quickly comes to rest on sex, passion, and boredom. Russell discusses the "revival of the old thrill" while Shakespeare does not even discuss the role of sex in love. It is important to bear in mind that Shakespeare begins his paean with the emblematic phrase, "marriage of true minds." The whimisical phrase of Russell's is as opposite from Shakespeare's phrase as we can find. Russell notes that in the world of actual and observable behavior, sexual familiarity dulls the edge of passion. What kind of intensity of expression does Shakespeare achieve that the realist Russell is willing to forego?

This question might lead into the related question, which of these two writers comes closest, in your opinion, to the observed facts of human behavior? Is it possible that Shakespeare adopts the tone and reasoning he does in order to achieve a strictly esthetic effect? Both questions might be used to stimulate essays in which students refer to close readings of the sonnet and essay as well as drawing upon relevant material from their own lives and feelings, but it is important to allow students to discuss these questions at length before attempting such a writing assignment.

Russell observes elsewhere in his essay, "If marriage is to achieve its possibilities husbands and wives must learn to understand that whatever the law may say, in their private lives they must be free." What is the purpose of the freedom which Russell is advocating? How would it change the kinds of feelings which Shakespeare reaches for in his sonnet? How might it change traditional patterns of living in society as we know it today? How might it relate to the freedom that Madam Rose Hanie achieved in Gibran's story?

G. "Love or Marriage"

Ernest Van Den Haag's essay "Love or Marriage" will, hopefully, add new dimensions to students' outlook on the institution of marriage. This essay allows for critical analysis and insight in an area where there has been much inquiry. This close and critical study on the subject of love, marriage and sex should not only generate new ideas for students, but motivate them to express themselves creatively in writing.

Van Den Haag mentions in the third paragraph, first page, that one hundred years ago there was less sexual freedom than there is today. Have students discuss how norms today might allow for more sexual freedom. According to the author what part does sex play in love? Once sexual gratification is received does love change? Can love or sexual gratification be replaced by the following: gratitude, tenderness, affection, companionship, indifference, hostility?

The teacher, at whatever point seems appropriate, might ask what part religion plays in marriage? How seriously is the marriage contract taken? What does the increase in communal living by young adults indicate about attitudes toward marriage? What are the students' attitudes toward the institution of marriage? How valid does the author's point of view on love and marriage seem? What does the author suggest as the best reason for marriage? What does possession do to marriage? Do you agree with the author's distinction between affection and love?

The teacher should draw upon marriages in other cultures to enlighten students on how vastly different marriages are in non-western societies (see subsequent sections of the Love Unit). These marriages are based upon different values from those of western society. As students gain awareness of other customs and values, they will note how the concept of love as we view it is absent.

Compare and contrast Van Den Haag's views on love and marriage with Shakespeare's and Russell's assertions. Compare ideas on love in relationship to marriage as seen in "Madame Rose Hanie" and this essay. What words in the marriage vows would Van Den Haag use to indicate Madame Rose Hanie's actions as unjustifiable? What does Van Den Haag suggest to keep the flames of love burning? If he were Madame Rose Hanie's marriage counselor, could he have saved her marriage? If so, how?

Students may act out a court proceeding with Madame Rose Hanie on trial for adultery. A defense attorney and prosecuting attorney will be needed to argue for and against her actions. Perhaps students can draw from various quotations of well-known people to justify Madame Rose Hanie's actions, while the prosecuting attorney may utilize Van Den Haag's views against her.

Suggested Writing

This is a good time for students to create and share their own thoughts through poetry, love letters or Dear John's, and Modest Proposals. The challenge of developing A Modest Proposal will encourage students to write an essay, using satire as a device for attacking current practices and procedures.

Suggested topics for other essays follow:

1. How my marriage will differ.
2. Under what conditions are divorces justifiable?
3. Why I think marriage should (should not) remain as an institution.
4. Is love a necessary ingredient for marriage?
5. Can the poor have happy marriages?

H. "On Becoming A Lover"

Sam Keen's "On Becoming A Lover" is one section of a chapter called "Education for Serendipity," in which he discusses possible educational courses which might be offered to explore life options and life styles.

He states that these courses would be presented in a department of a university called "Wonder, Wisdom, and Serendipitous Knowledge." His curriculum would focus on problems and questions related to the way one may interact with his environment in a more personally meaningful way; and the means for developing qualities for that meaningful interaction.

Before students read the excerpt, the following questions may be posed to stimulate thought about Sam Keen's proposal:

> What is your concept of a loving person?
> Do you make a distinction between "loving person" and "lover"?
> What do you see as the ingredients in your society which foster or hinder one's becoming a loving person?
> How does a person learn to love?
> Can a person be taught to love within an educational system? If so, what would the course consist of?

To avoid a superficial answer to the latter question, and to promote serious thinking, have students work in groups to develop an outline for such a course. It should contain a statement about to whom the course is directed (i.e., the age or grade level of students to take it), and a description of the content and the techniques for implementing the course, keeping in mind a sequential order. Hopefully students will draw upon ideas presented in the works of Gibran, Shakespeare, Bertrand Russell, and Ernest Van Den Haag, as well as class discussions. Students should then present, compare and contrast their proposals, listing those ideas which they feel most sound and useful.

Students should now read "On Becoming a Lover." What are some ideas Sam Keen presents that are different from those presented in the class proposals? Consider the following statement: "Practice in loving best begins with objects, things--rocks and trees or beautiful machines." What might be the relationship between learning to love things and learning to love people?

The concept of "indwelling" as opposed to that of "objectifying distance" may be difficult for students to grasp at first. Assist them to understand the distinction by placing two categories on the chalkboard:

I		II
I - It Relationships	vs.	I - Thou Relationships
Objects	....	Presences
Utilizing	....	Appreciating
Analyzing	....	Contemplating
Possession	....	Cherishing
Thinking About	....	Indwelling

In contrasting each word in Column I with the word opposite it in Column II, the students should gain some insights about a new way of "knowing," i. e., knowing by "indwelling" as opposed to knowing by "thinking about." ("Indwelling" might be seen as an ability to dwell inside another's mind, to empathize with another.) How do students see these words as related to loving?

Students can think of examples when an "it" may almost become a "thou."

For example, a man who has been deaf a number of years and suddenly regains his hearing, may relate to a bird's song or a wind's howl as a "thou." Or a person released from prison may relate to a flower or a sunset as if it were a "thou." The following statement, then, becomes quite meaningful: "Erotic relatedness to things invests the natural world with a depth, a presence, a value, which is quasi-personal." The teacher may refer to Viktor E. Frankl's Man's Search for Meaning (see Choice Unit) to explore the idea further.

Next have students discuss the following statement:

> Indeed, it can be argued that human survival depends upon recovering an erotic relatedness to the total environment. Love or perish! It is clear that man's alienation from a carelessness of nature must come to an end or man will destroy both himself and the world. . .

Might the loving of natural objects be an answer to man's plight with nature?

Is your concept of friendship the same as this author's? Can there be friendship without covenants or vows. Do we feel bound by promises? Is freedom given up in a friendship? Students might discuss the relationship between freedom and contracts, or freedom and laws; and freedom and self-imposed restrictions and commitments.

Can there be freedom without self-limitations? How free is a man with no commitment or limits? Students might refer again to arguments presented in "Madam Rose Hanie," "Love or Marriage" and "Marriage and Morals."

The author states that role playing and psychodrama can encourage empathy and compassion, i.e., encourage the ability "to indwell the other with sympathetic imagination." Have students cite examples when playing a role helped them to "indwell."

The final component to Sam Keen's course deals with sex. Do you think his reasons valid for including "genital love" last? Do you agree with the order in which the course is presented? Might Bertrand Russell or Ernest Van Den Haag agree with the notion that friendship should develop before sex occurs? Would Keen accept the idea that there can be love at first sight? What is meant by the statement, "Wisdom in loving is allowing the different seasons of love. It is not always spring"?

I. 'Til 3 Years do us part"

This feature article is only one among many examples attesting to the fact that the concept of marriage as a permanent institution is dying in this country. It reports a unique case, however, in which an attempt is made to legalize a three year marriage contract. A thought-provoking discussion might result from a consideration of the causes enumerated here for increasing dissatisfaction with life-time contracts, i.e., the eighteen-year old vote, "once-burned" men, and the desire for easy adjustment. What other factors in American society might encourage this trend away from permanence in the marriage relationship? Is it at all meaningful or ironic that women authored this bill instead of divorced, and therefore, "twice-shy" men?

Alvin Toffler has suggested, in Future Shock,[1] that the growing transience and modularity of human relationships causes not only a frenzied search for love but different expectations for permanence of the relationship. He states, "Instead of wedding 'until death us do part," couples will enter into matrimony knowing from the first that the relationship is likely to be short-lived." Chapter Eleven -- "The Fractured Family" is particulary illuminating on the changing patterns in family relationships, and can stimulate further questions for discussion.

Students may consider what might be the result if short-term marriage contracts became the rule. Behaviorial scientists have written seriously of developing scientific techniques for controlling human behavior as a result of the increasing chaotic conditions and emotional upheavals they cause. To a great extent man is already subtly controlled by advertisements and T. V. commercials. Have the class speculate about the types of controls, subtle or otherwise, which might be instituted in connection with marriage and family patterns. Do they think it possible within the next ten years to change people's attitudes toward marriage, for example, so that a permanent relationship would be the most desirable one? Recent articles by B. F. Skinner as well as the Toffler book will provide students with current points of view for a substantive discussion, in which they may raise pertinent questions, and in which they can do some interdisciplinary work with Social Institutions.

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[1] Alvin Toffler, Future Shock (Random House: New York,. 1970), p. 251.

The following pages were removed due to copyright restrictions:

pp. 18-19 - Love Sacred and Profane: Appendix A, "On Love" by Kahlil Gibran. From Thoughts and Meditations by Kahlil Gibran, Philosophical Library Inc., 1947.

p. 20 - Love Sacred and Profane: Appendix B, "My Love and I are Three" by Lee Sharkey, Boston, 1967.

p. 21 - Love Sacred and Profane: Appendix C, "Upon Julia's Clothes" by Robert Herrick. From Immortal Poems of the English Language, edited by Oscar Williams, Washington Square Press, Inc., 1952.

pp. 22-30 - Love Sacred and Profane: Appendix D, "Madame Rose Hanie" by Kahlil Gibran. From Spirits Rebellious by Kahlil Gibrans, Philosophical Library, Inc., 1947.

pp. 32-37 - Love Sacred and Profane: Appendix F, "Marriage and Morals" by Bertrand Russell. From Marriage and Morals by Bertrand Russell, Liveright Publishers, New York, 1957.

pp. 38-44 - Love Sacred and Profane: Appendix G, "Love or Marriage" by Ernest Van Den Haag. From The Family, edited by Rose Coser, St. Martin's Press, 1964.

pp. 45-47 - Love Sacred and Profane: Appendix H, "On Becoming a Lover" by Sam Keen. From To a Dancing God by Sam Keen, Harper & Row, Publishers, Inc., 1970.

p. 118 - Passion: Appendix A, "Ode to Billy Joe" by Bobbie Gentry. From "Ode to Billy Joe" by Bobbie Gentry, Larry Shayne Music, Inc.

pp. 122-124 - Passion: Appendix C, Three poems by E. E. Cummings (first lines--love is a place, love is more thicker than forget, if everything happens that can't be done). From Poems: 1923-1954 by E. E. Cummings, Harcourt, Brace and World, 1954.

p. 125 - Passion: Appendix D, "To Be in Love" by Gwendolyn Brooks. From Selected Poems by Gwendolyn Brooks, Harper & Row, Publishers, Inc., 1963.

pp. 128-131 - Passion: Appendix G, "The Love Song of J. Alfred Prufrock" by T. S. Eliot. From Collected Poems, 1909, 1962 by T. S. Eliot, Harcourt Brace Jovanovich, Inc., 1964.

pp. 132-139 - Passion: Appendix H, excerpts from Spoon River Anthology by Edgar Lee Masters (The Hill, Louise Smith, Herbert Marshall, Hon. Henry Bennett, William and Emily, Mary McNeely, Daniel M'Cumber, Elsa Wertman, Hamilton Green, Ezra Bartlett, Roscoe Purkapile, Mrs. Purkapile). The Macmillan Company, 1944.

pp. 140-147 - Passion: Appendix I, "Jason and Medea" From "The Quest of the Golden Fleece," in Mythology by Edith Hamilton, Little, Brown and Company, 1969.

p. 169 - Love and the Family: Appendix A, "Big Bessie throws her son into the Street" and 'the parents; people like our marriage - Maxie and Andrew" by Gwendolyn Brooks. From Selected Poems by Gwendolyn Brooks, Harper & Row, Publishers, Inc., 1949.

pp. 171-191 - Love and the Family: Appendix C, from "For Us, the Living" by Mrs. Medgar Evers with William Peters (Part II). From For Us, the Living by Mrs. Medgar Evers with William Peters, Doubleday & Company, 1967.

p. 192 - Love and the Family: Appendix D, "My Papa's Waltz" by Theodore Roethke. From Collected Poems of Theodore Roethke, Doubleday & Company, 1942.

pp. 193-197 - Love and the Family: Appendix E, "A Visit to Grandpa's" by Dylan Thomas. From Portrait of the Artist as a Young Dog by Dylan Thomas, New Directions Publishing Corporation, 1940.

pp. 198-201 - Love and the Family: Appendix F, "A Reverie Over Childhood and Youth" by William Butler Yeats. From The Autobiography of William Butler Yeats, The Macmillan Company, 1953.

pp. 217-221 - Love and Society: Appendix A, "Eudora Welty and the Rubber Fence Family" by Louise Blackwell. Article published in the annual edition of Kansas Magazine, 1965.

p. 222 - Love and Society: Appendix B, "Love Letters" from The Life of Dylan Thomas by Constantine Fitzgibbons (Atlantic Monthly Press), Little, Brown and Company, 1965.

p. 225 - 5. 3 letters from Love Letters to the Beatles, selected by Bill Adler, (from Karen B., Janice R., and Mary L.). Putnam's Sons, 1964.

p. 226 - Love and Society: Appendix C, "The Pressures" by LeRoi Jones. From The Dead Lecturer by LeRoi Jones, Sterling Lord Agency, Inc., 1964.

pp. 228-229 - Love and Society: Appendix E, "Marriage and Betrothal" by C. W. M. Hart and Arnold Pilling. From The Tiwi of North Australia by C. W. M. hart and Arnold R. Pilling, Holt, Rinehart and Winston, Inc., 1960.

pp. 230-234 - Love and Society: Appendix F, excerpts from "The Pueblos of New Mexico" by Ruth Benedict. From Patterns of Culture by Ruth Benedict, Houghton Mifflin Company, 1934.

pp. 238-253 - Love and Society: Appendix H, "Married Life and Married Love" by David and Vera Mace. From Marriage East and West by David and Vera Mace, Doubleday & Co., Inc., 1960/1969.

LOVE SACRED AND PROFANE: Appendix E

"The Marriage of True Minds"

by William Shakespeare

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! It is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown although his height be
taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come!
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom:-
If this be error and upon me prove,
I never writ, not no man ever loved.

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LOVE SACRED AND PROFANE: Appendix I

"Marriage: 'Til 3 years do us part'"

ANNAPOLIS, Md. (AP) How about making marriage a three-year contract, with an option to renew?

Just the thing for these times, say two women members of Maryland's House of Delegates. So they are proposing to legalize such pacts by state law.

Under a bill they have drafted jointly, the contracts would incorporate an agreement on alimony, property settlements and legal fees, in case either party should decide three years was plenty.

Authors of the bill are Lena K. Lee, an attorney, and Hildagardeis Boswell, a divorcee and law student.

Said Delegate Boswell:

"I'm quite sure the church won't like this, but with the 18 year-old vote coming, I think the youngsters will look upon this as a totally new approach toward marriage and a family situation."

"I'm a firm believer that you shouldn't be shackled to people whom you don't love. I'm also a firm believer in trying to adjust yourself as easily to marriage as possible and, if it doesn't work out, getting out as amicably as you can."

She said the bill would be a special boon to divorced men with once-burned, twice-shy complex, especially those saddled with high alimony and a ruinous property division the first time around.

"A lot of divorced men are reluctant to go into marriage for a second or third time because they feel they might lose too much," the delegate said.

"With this kind of contractual marriage, men will have an opportunity to enjoy not only a first marriage, but a second or third marriage without having all of the old time hang-ups."

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PASSION

Notes and Suggestions

Materials Required: "Ode to Billy Joe" by Bobbi Gentry (available on ISE Love tape)
"The Horse Dealer's Daughter" by D. H. Lawrence, in Short Story Masterpieces, ed. Robert Penn Warren and Albert Erskine. (Dell Paperbacks)
Desire Under the Elms by Eugene O'Neill, in Eight Great Tragedies, ed. S. Barnet, M. Berman, W. Burto. (Mentor Books)
Medea, in Three Great Plays of Euripides, tr. R. Warner. (Mentor Books)

Suggested Supplementary Materials:
"A Rose for Emily" by William Faulkner
Othello by William Shakespeare
This Is My Beloved by Walter Benton
This Is My Beloved by Arthur Prysock. (Verve Recording)

This section on Love, Passion, explores various expressions of love in its most intense forms, moving progressively from keenly felt but unarticulated passion to open protestations of it to, ultimately, the thwarted, frustrated forms of passion that become closely akin to hate.

The song, "Ode to Billy Joe," which introduces this section, achieves its effectiveness from a tantalizing ambiguity in the lyric itself and an incongrous juxtaposition of the news of a boy's suicide (event) with dinner table talk (the context for the event). Since it is the things not said in the song which most clearly delineate the narrator and her family, "Ode to Billy Joe" provides an ideal opportunity for the students to discuss characterization based on inference, and to begin the practice of supporting inference with textual evidence. The symmetrical construction of the narrative--the first verse sets the scene, the last ties up all the loose ends: together they act as a frame around the story--lends itself to a discussion of patterns of literary organization. That the words here are lyrics for music should make the structure easier to apprehend. Class time spent in a careful analysis of the song could bear fruit in the introduction (through a vehicle familiar to most students) of such basic literary concepts as unity, motivation, sequence, and content.

The song poses questions about certain types of people within a "non-verbal" society; about the expressions of love in such a society; and about techniques of narrating which only imply information about the situation and characters. Thus it successfully initiates thinking about implied characterization and textual clues and, in this way, provides insight into the handling of similar themes in literary works.

Thematically, "Ode to Billy Joe" seems a natural preface to "The Horse Dealer's Daughter." Both deal with people in a society largely shaped by the total lack of an emotive language. Both deal with the problem of how one loves and expresses love in such an environment, and make restrained yet passionate statements about the difficulties of doing so.

"The Horse Dealer's Daughter" is among other things a study of the manner in which mute emotions force themselves through a variety of cultural and social barriers into awareness. As such, Lawrence's short story can provide a gradual lead-in for an extensive study of O'Neill's Desire Under the Elms. The subtle and inarticulate forms of tension revealed in Lawrence's tale can be contrasted with the dramatized violence in O'Neill's play, and the emotional power that emerges from the tone and pace of each work compared. Student discussions of instances in which cultural limitations or acquired attitudes compel people to express themselves irrationally or awkwardly may lead the class to insights into the restrictive setting of each plot and make the action and motivations of the characters more understandable.

In turn, there are many interesting affinities between O'Neill's Desire Under the Elms, and Lawrence's "The Horse Dealer's Daughter." For example, in both works the powerful emotions liberated are a direct consequence of the ways of life in the respective rural environments -- the characters and landscapes are interwoven; the "prèsence" of a dead mother serves as a catalyst in the eventual confrontation of the lovers in each tale; and the techniques employed by Lawrence and O'Neill in plot and character are often similar. Nevertheless, there are many important differences between the two works, since we are dealing not only with two different authors but also with two distinct genres. Moreover, the unique application of a handful of similar forces or myths in each genre should tell us a great deal about the nature of literary creation.

Built into each segment -- i.e., the song, the short story, and the play -- are suggestions for focusing on language and on the effects created by various techniques. In many instances, this focus is achieved by comparative analysis. For example, the comparison of a bovine image in O'Neill's play with an equine image in Lawrence's story increases awareness and appreciation of the power of language for creating desired results. At the same time, it awakens the creative urge, even in the less imaginative, and suggests clues to the developing of one's own style.

The Suggested Writing Activities which accompany Desire Under the Elms encourage more of this type of in-depth examination. Affording opportunity for a combination of methods of presentation, the unit encourages the use of linguistics approach (sentence patterns) with pantomime, sketching, and oral interpretation. Simultaneously it serves as a bridge between the close analysis of language as a clue to characterization, plot, and setting to the imaginative--and often unorthodox--manipulation of language used by the poet E. E. Cummings.

The three poems by Cummings--"love is a place," "if everything happens that can't be done," and "love is more thicker than forget"--are intended to encourage students to look at some patterns in the English language which they use but may not be consciously aware of, and to encourage a general curiosity about language itself. Cummings' poems can be an effective vehicle for getting at ways in which our language functions, for the originality of his verse lies not in an unusual choice of vocabulary, but in syntactic irregularities. Phrases like "yes is a world/ & in this world of/ yes live/ .../ all worlds"; "love is more thicker than forget/ .../ it is most mad and moonly" strike us because we expected something else. They work in implicit contrast to normal constructions. By examining just how Cummings' use of words confounds our expectations, the class can explore what our linguistic assumptions are in particular contexts. The poems also serve to elicit from students some playful but instructive experiments with language. In this instance, syntactic idiosyncracies almost by themselves provide a stimulus for discussion and other activities.

The Cummings' poems offer views on love and passion that contrast provocatively with that in Gwendolyn Brooks' poem "To Be In Love." Therefore, after the linguistic analysis of Cummings' poems, it might be a very good idea to look at these poems again in terms of the attitudes toward passion they reveal. The Cummings' poems abound with protestations of passion and the beauty of two people becoming "wonderful one times one," and we're left with the romantic sense of "they all lived happily ever after." Gwendolyn Brooks' poem, on the other hand, deals with the tensions which love and passion create: the unbearable agony of separation--"when he/ shuts a door--/ is not there--/ your arms are water"--and the exquisite agony of being together--"his hand to take your hand is overmuch/ too much to bear." Further, while the Cummings' poems exult in articulation of passion, the Brooks' poem expresses a definite reluctance to declare the intensity of the love the lovers obviously feel--"oh when to declare/ is certain Death!" Students might like to compare the realities of these views of love and speculate about the context from which they arose.

Marvell's poem, "To His Coy Mistress," and Eliot's poem, "The Love Song of J. Alfred Prufrock," similarly offer great possibilities for comparisons. In the first the lover is filled with passion for his beloved and is in haste to fulfill their love; in the other, the lover--if indeed he is a lover, since he seems to lack a clearly defined object of his affection--is paralyzed by indecision, trapped in a seemingly "unchoosing" existence, and decisive--when it comes down to it--only about the most superficial and least significant matters.

The complexities of passion--from the vaguely conscious, unarticulated feelings to open protestations to the perplexity of the tensions of love to the final inability to respond--are culminated in the excerpts from Spoon River Anthology. Here passion is viewed in retrospect, and what unfolds runs the gamut from unrequited love to a love that is so overpowering it smothers the object of that love.

The section concludes with Medea, which explores an aspect of passion hitherto not considered. We see for the first time how passion, when unbridled and thwarted, becomes destructive, irrational, and vengeful.

A. "Ode to Billy Joe" by Bobbie Gentry

The initial procedure for this unit will vary, depending on whether or not the students are familiar with the song. It should be played at least once, and perhaps three times if the class is totally unfamiliar with it. Then, after passing out the lyrics for reference (Appendix A), the teacher might begin discussion by asking a few questions about the details which make up "Ode to Billy Joe":

Who are the characters? Where do they live? What do we know about them? In what sort of culture do they live?

To answer these questions, students will have to refer to the information given in the song, the place names ("Delta," "Carroll County," "Tallahatchee"--these last two would be in the atlas), the activities of the various members of the family ("I was out chopping cotton and my brother was baling hay"), their habits and way of life ("And wasn't I talking to him after church last Sunday night?"), perhaps their diction ("Y'all"). Do not hesitate to refer back to the record to check points revealed only in performance, such as accent.

An additional sort of evidence must be used to answer less literal questions, such as: Can we draw any inferences about the social and economic class of the family from their manner of speaking, the kind of foods they eat, or the work they do? Is the life interesting? happy? ("another sleepy dusty Delta day"). The students should be led to make the distinction between questions like these, answers to which are based on the accumulation of inferential evidence, and those questions based on specific details in the lyrics to which there are definite right and wrong answers. (Example: What is the father's overt reaction to Billy Joe's death?) Let the students argue among themselves to prove or disprove each other's assertions.

Start a discussion of the characters by having someone read aloud the third stanza, leaving out the words "I'll have another piece of apple pie." Without the request for apple pie, what sentiments do the brother's statements express? Does the reading change any when the omitted clause is reinserted? The teacher could then write on the board "pass the biscuits, please," "There's five more acres in the lower forty I've got to plow," "I'll have another piece of apple pie" (all the comments in the second and third stanzas which relate to the environmental context in which the news of Billy Joe's suicide was received). He might play devil's advocate, advancing some comment, such as, "This is normal dinner table conversation, and perfectly innocent." The class can then try to pin down just what happens when these comments--innocuous in themselves--are interspersed within a conversation about a boy's death. It is only the juxtaposition of elements that has changed--why does this have the strong effect it does? How does the fact that the conversation about Billy Joe takes place at the dinner table, amidst dinner table talk, influence our understanding of Mama, Papa, and Brother? How might you characterize them--callous? sensible? self-righteous? sympathetic?

The first indication that the girl is reacting strongly to Billy Joe's death is given also in terms of the context of the meal:

> "Mama said to me, 'Child, what's happened to your appetite?
> I been cooking all morning and you haven't touched a single
>   bite."

What can be inferred about her relation to Billy Joe? Can any of this be proven? The class might discuss how much the mother knows of the girl's romance, and what her opinion of it is. Does she have an ulterior motive in speaking of Brother Taylor, the dramatic foil to Billy Joe, as "that nice young preacher"? The phrase "looked a lot like you" could be interpreted in various ways. There is a narrator within a narrator within a narrator here: the preacher told something to the mother, who in turn reported it to the girl, who now is quoting her mother's words to us. The phrase could have originated at any of the levels of narration, with sufficient motivation from the characters. Why might Brother Taylor have told the mother he saw a girl that "looked a lot like" the daughter rather than that he saw her? Why might Mama have changed Brother Taylor's statement that he saw the daughter and Billy Joe together into the suggestion that he saw a girl that "looked a lot like" her with Billy Joe? Is the whole statement, "oh, by the way,/ He said he saw a girl that looked a lot like you up on Choctaw Ridge,/ And she and Billy Joe was throwing something off the Tallahatchie Bridge," made innocently? The teacher should ask just why we assume that it was the narrator "up on Choctaw Ridge" with Billy Joe. (Answering this question will involve some consciousness of the difference between the worlds of an artistic work and reality. Within the context of this song, there is no one else it could be.)

What mood do the words "sleepy dusty Delta day" and "muddy water" set for the song? The girl's words provide no explicit acceptance or condemnation of what happens; are there hints of her attitude toward the family's way of life? Why might it be difficult to talk about one's love in an environment like this?

Some features of the song's organization become readily apparent as soon as one has the words written down in front of him. Have the class examine the last line of each stanza. What effect does repeating "off the Tallahatchie Bridge" have? How does the music reinforce the meaning here? Another significant repetition is that of Billy Joe's name. Why might his name be repeated so often, and no one in the family be called by a proper name at all? Someone might point out the musical effect of the alliteration in the first line--"dusty Delta day"--and of the rhyming couplets. To illuminate the function that the first stanza serves in the whole, the teacher could ask the students how our understanding would be restricted if the song started with the second stanza. Similarly, what would be missing if the song ended after stanza four? Why do the only adjectives descriptive of the setting appear in stanzas one and five?

The analysis of "Ode to Billy Joe" might conclude with the problem of what the girl and Billy Joe threw off the bridge. Students could each write a short argument constructing a case for what they think was thrown from the bridge, then present their hypotheses to the class. Or they might first have a short discussion of the various possibilities, and then write down their individual arguments. In either case, the point to be elicited is not the true identity of the mysterious "something" (there is, after all, no way of proving one's hunch here), but that any hypothesis should be based on deductions from textual evidence. Does the parallel of Billy Joe's jumping off Tallahatchie Bridge and his having thrown something off the same bridge with the girl suggest anything about why he might have committed suicide? What sort of object thrown off a bridge would motivate a suicide? Bobbie Gentry, who wrote and sings the song, has been quoted as saying,

> It could be a flower, or a ring, signifying a secret marriage. Some people think it was a baby, but that just shows you how much some people need to imagine before they can think of something as a tragedy.

The class might test the validity of this statement. Does the fact that the girl throws flowers off the bridge indicate that what she and Billy Joe threw from the bridge together was also flowers? Would throwing off flowers or a ring be sufficient motivation for suicide? Need there be any motivation suggested in the plot? If discarding a ring symbolized the end of their love, why would the girl still be mourning him a year after his death? Does the "baby" hypothesis seem in any way more reasonable?

Some longer writing assignments resulting from the discussion of "Ode to Billy Joe" might be to have the students describe in detail, so as to evoke an atmosphere, the setting in which the dinner table conversation takes place, or, from the point of view of the girl, to describe one of the other members of the family.

B. "The Horse Dealer's Daughter" by D. H. Lawrence

Basic to the development of "The Horse Dealer's Daughter" is the role of the omniscient narrator: his intelligence and his awareness of the attitudes, thoughts, and sensual and emotional vitality of the characters. The narrator knows more about the emotions and motivations of the people concerned than they themselves do. One way of getting at the reason for this is to have students analyze passages for Chamber Theatre* demonstrations and thus show explicitly how the author uses an omniscient narrator as a device for revealing the private worlds of the characters.

Have students read the first three pages--to the end of the fourth paragraph on page 253: "He pushed his coarse brown moustache upwards, off his lip, and glanced irritably at his sister...." Then divide the class into two groups and let them handle the interpreting of a scene from these three pages in Chamber Theatre style. If the students have had previous experience with Chamber Theatre, you need not make any suggestions to them; if the technique is new to them, say a little about dramatizing with the narrator as a participant, but let students discover how it will work before explaining more. The value of having students use the technique before discussing the story is that they will be forced to confront on their own those elements in the narration that give an insight into Lawrence's characters and theme.

Much of the selected passage is summary on the part of the narrator, who is establishing the setting and introducing the characters. The value of a Chamber Theatre presentation, therefore, will be in demonstrating narrative shifts of focus (narrator's movements) from one character to another, from scrutiny of the over-all scene to a particular event (moving horses). Toward the end of the passage, however, lines should be shared between narrator and character to indicate the sharing of thoughts.

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* See "Chamber Theatre Technique," at the back of this book, for explanation of the purposes and procedures of this technique. For more detailed information see Carolyn Fitchett's CRG unit by that title.

Have the two groups present their scenes to the class. Afterwards, encourage students to discuss the differences between the two presentations and the elements in each which seem most justifiable in light of the passages read. What is the narrator's attitude toward the characters? How can you tell from the passage? Which presentation gives the better indication of the narrator's attitude? What tone of voice is appropriate for the narrator? Which presentation used the more appropriate tone of voice?

A comparison should be made of the characters, tones of voice, attitudes, narrator's positions and movements in the two versions. Have students refer to the story for evidence of certain actions and attitudes. Many indications of the narrator's tone of voice and attitude toward the characters are to be found in Lawrence's descriptions of the family. For example (underlining is used here for reference):

> The three brothers and the sister sat around the desolate breakfast table, *attempting some sort of desultory consultation*. (p. 251)

> ...There was a *strange air of ineffectuality* about the three men, as they *sprawled* at table, smoking and reflecting *vaguely* on their own condition. (p. 251)

> ...Joe, the eldest, was a man of thirty-three, broad and handsome *in a hot, flushed way*. His face was red, he twisted his black moustache over a thick finger, his eyes were shallow and restless. He had a sensual way of uncovering his teeth when he laughed, and *his bearing was stupid*. (p. 252)

> ...Then, *with foolish restlessness*, he reached for the scraps of bacon-rind from the plates, and making a faint whistling sound, flung them to the terrier that lay against the fender. (p. 253)

Would the tone of the narrator be one of sarcasm, deprecation, sympathy, humor, indifference?

Next, have students point out in the passage descriptions which are clues to characterization. For example:

> ...The young men watched with *critical, callous look*. (p. 252)

> ...If he [Fred Henry] was an animal, like Joe, he was an animal which controls, not one which is controlled. He was master of any horse, and he *carried himself with*

> *a well-tempered air of mastery*. But he was not master of the situations of life. He pushed his coarse brown moustache upwards, off his lip, and glanced irritably at his sister, *who sat impassive and inscrutable*.
> (p. 253)

> ...Without listening for an answer he [Joe] turned aside, worked a grain of tobacco to the tip of his tongue, and *spat it out*. (p. 251)

Were the students' Chamber Theatre presentations consistent with the characterizations given in the passage? Let the class discuss ways in which the presentations might have conveyed more of the spirit of Lawrence's characterizations, and re-enact some of the crucial moments with this end in mind.

Some other techniques which Lawrence uses in his short story should become apparent through the close attention students must give the text in working out their Chamber Theatre presentations. One is Lawrence's frequent use of repetition, or doubling:

> A. He had a sensual way of uncovering his teeth when he laughed, and his bearing was *stupid*.
> (p. 252 - second paragraph)
>
> Every movement [of the horses] showed a massive, slumberous strength, and a *stupidity* which held them in subjection. (p. 252 - third paragraph)
>
> B. Now he watched the horses with a *glazed look of helplessness* in his eyes, a certain stupor of downfall. (p. 252 - second paragraph)
>
> Joe watched with *glazed hopeless eyes*.
> (p. 252 - fourth paragraph)

Clearly, this repetition or doubling is not a lapse on Lawrence's part, but a deliberate stylistic device. Have the class examine carefully the kinds of words and phrases which Lawrence repeats to see whether a significant commentary on the characters emerges as a result of this device.

Another of Lawrence's stylistic devices is his use of the imagery of horses to describe the postures of the men; he seems to have converged the two into a montage. Notice particularly the metaphorical use of the word "harness" to describe the bondage of horses which awaits Joe:

> Joe watched [the horses] with glazed hopeless eyes. The horses were almost like his own body to him. He felt he was done for now. Luckily he was engaged to a woman as old as himself, and therefore her father, who was steward of a neighboring estate, would provide him

> with a job. He would marry and go into harness. His life was over, he would be a subject animal now.

At this point discussion could be directed toward what the author's purpose might be in depicting characters as he does. Why is there emphasis on the coarseness? on the animal comparisons? Why such a gloomy setting? Assign the remainder of the story and tell students to note whether the emphasis on coarseness, the use of animal imagery, and the pattern of repetition or doubling occur elsewhere in the story. If so, what over-all purpose might Lawrence have in doing so?

Since the theme of silence is very strong in this tale, two passages that bear close scrutiny are: (1) p. 253 - beginning, "There was another helpless silence at the table," and ending on p. 255, "The face of the young woman darkened, but she sat on immutable"; and (2) p. 255 - beginning, "'Here's Jack Fergusson!", and ending on p. 257, "The two young men went through the passage and down to the back door together." After Chamber Theatre demonstrations of each, discuss the family's mode of expression, as well as the factors which impose an obdurate silence on Mabel. Why is Mabel silent? Students should consider in their answer Mabel's life before the bankruptcy of her family and her relationship to the menfolk in her family. Under what conditions are people generally silent? Do any of these conditions explain Mabel's silence? Do you feel that her silence is a natural way of life for her, or would a change in conditions effectively break her silence?

The reader is introduced to the one character outside the family, Dr. Fergusson, early in the story. What is the effect of his presence on the men of the family? on Mabel? What is her effect on him? What seems to be the relationship between Mabel and Fergusson at this point? Are we prepared in any way for a change in their relationship? If so, cite passages that give an indication of this.

The next two confrontations of Mabel and the doctor--at her mother's grave and at the pond--may be presented by a student director interested in the characters' introspections and Lawrence's narrative technique in presenting them. (See Supplement for sample Chamber Theatre script.) What is significant, if anything, about the place where the doctor sees Mabel each time? What do her thoughts and activities at these times tell us about her past? her present state of mind? What does her strong adoration of her dead mother indicate about her? Why would Mabel feel "secure" among the graves? Is there anything in this or other passages which shows her intention of escaping reality? There is a careful attempt in the story to build up systematically the sense of Mabel's isolation from any contact with men or women--in other words, from life. When do you first detect this isolation? When does the reason for it become apparent? Is Mabel's isolation, and consequent silence, through deliberate choice or through circumstances?

The doctor's reaction upon seeing her in the cemetary is equally significant. What is learned about him at this confrontation? Note the effect that Mabel has on him at this time:

> He had been feeling weak and done before. Now the life came back into him, he felt delivered from his own fretted, daily self. (p. 260)

What does his reaction indicate to us about the future development of the story? The doctor is not aware of his feelings at this time or the meaning of this reaction, yet the omniscient narration of the story makes it possible for us, the readers, to know and interpret his inner feelings. Why are we told more of the characters' emotions than they themselves are aware of? Is it necessary for the development of the story for us to have this advantage?

If the second confrontation between Mabel and Fergusson is presented in class, students can begin on p. 260 with "The afternoon was falling," and end at the bottom of p. 261, before the doctor enters the pond. After presentation of the scene or careful examination, discuss Fergusson's ambivalence about the little town. How is it possible for him to be gratified and stimulated by contact with the colliers and at the same time grumble that "he hated the hellish hole"? What does this tell us about the doctor as a person? about the nature of his feelings for Mabel?

Lawrence chooses a strategic moment to bring the two prospective lovers into physical contact. Why the pond? What are the implications of Lawrence's lengthy description of Fergusson immersing his body in the "dead cold pond"? What purpose might Lawrence have in repeatedly mentioning the coldness and filth of the water? Why is water--hideous and cold though it is here--an appropriate symbol in this passage? Do Mabel and Fergusson emerge from the pond different as people from what they were when they entered it?

The last scene of the story--Mabel's and the doctor's realization of their love--is described with an almost aching sense of inevitability. Note how Lawrence has built up this sense of inevitability throughout the story with each encounter of the two:

> Mabel looked at him with her steady, dangerous eyes, that always made him uncomfortable, unsettling his superficial ease. (p. 256)
>
> Their eyes met. And each looked away again at once, each feeling, in some way, found out by the other. (p. 259)
>
> There was a heavy power in her eyes which laid hold of his whole being... (p. 260)
>
> Her eyes remained full on him, he seemed to be going dark in his mind, looking back at her helplessly. The

> shuddering became quieter in him, his life came back in him, dark and unknowing, but strong again. (p. 263)
>
> It was as if she had the life of his body in her hands, and he could not extricate himself. (p. 264)
>
> He had crossed over the gulf to her, and what he had left behind had shrivelled and become void. (p. 267)
>
> And she looked at him again with the wide, strained, doubtful eyes. And again, from the pain in his breast, he knew how he loved her. (p. 269)

These sentences express in various ways the sense of powerful yet invisible life forces which unite two people despite their individual will or desire. What are some of these forces? How do these manifest themselves in this short story? In what ways does Mabel's silence tend to intensify these forces? What are some other circumstances in which they might manifest themselves? In what sense might their expression act as a healing or purging force? Under what circumstances might they have the opposite effect--create a feeling of guilt, for example?

The locale of "The Horse Dealer's Daughter" is very important to the story. One way of calling students' attention to its importance is to ask the class why the doctor might not have been as susceptible to Mabel's love in a large city as he was in the small coal-mining hamlet. What external and social conditions make it easierfor the doctor to accept the feelings which finally link him with Mabel?

Have the class re-examine the sentence, "He had crossed over the gulf to her, and what he had left behind had shrivelled and become void." The sentence is intentionally and perhaps unavoidably metaphoric. Why? The sense of the doctor uniting spiritually with Mabel's powerful love for him is described poetically in the sentence above and in others which the students should have no difficulty in isolating. How does Lawrence want the reader to feel about the experience he narrates in the story? Is he condemning, condoning, or merely making a comment? Have the students consider the following question and write a response to it: If you had to give an account of D. H. Lawrence's personal attitude toward love--in its physical, moral, emotional, and spiritual aspects--solely on the basis of this story, what might you say?

Additional Suggested Writing Assignments

Have students describe the process by which a poor girl from a backwards farm might confront her first college infatuation. Would any elements in her situation be similar to Mabel's? That is, are there aspects of Lawrence's story which are universal and not limited to the peculiar temperament of one small English village?

Have students write a narrative account of "The Horse Dealer's Son," using the following passage from Lawrence's story as a point of departure:

> Luckily he [Joe] was engaged to a woman as old as himself and therefore her father, who was steward of a neighboring estate, would provide him with a job. He would marry and go into harness. His life was over, he would be a subject animal now. (p. 252)

What might Joe's future life be like? Students should create an atmosphere analogous to the imagined situation. Give the students the option of writing their stories through the point of view of an omniscient narrator as Lawrence did, first person narrator (Joe), or reporter narrator such as Joe's wife. Comparison of the accounts should elicit a provocative discussion of the limitations and advantages of using a particular point of view in a story. What tones of voice and attitudes does the narrator possess? What view of life is each author expressing?

SUPPLEMENT

"The Horse Dealer's Daughter"

CHAMBER THEATRE SCRIPT -- EXCERPT, pp. 258-260

CHARACTERS: Narrator, Mabel, Dr. Fergusson

SETTING: Old dining room; dishes are stacked to be removed from table, which is cluttered with napkins, ash trays, letters, etc. Papers and magazines are lying around; brothers' wraps are hanging on the backs of chairs. Before Mabel's walk to the grave, the narrator may push the dining table and chairs aside and place a box or chair in the center of the playing areas to represent the tombstone.

(ALTERNATE SETTING: One half of the playing area may represent the dining room; the other half the graveyard. The first suggestion, however, allows the narrator to manipulate the setting, which is in keeping with his control.)

At the outset Mabel is seated in a chair away from the table, withdrawn and lost in thought. The narrator stands slightly behind her. At a certain point she gets up and begins to clear things from the table and straighten the articles in the room.

NARRATOR: For months Mabel had been servantless in the big house, keeping the home together in penury for her ineffectual brothers. She had kept the house for ten years. But previously it was with unstinted means. Then, however coarse and brutal everything was, the sense of money had kept her proud, confident.

MABEL: (GETTING UP AND MOVING TOWARD TABLE TO CLEAR IT) The men might be foul-mouthed, the women in the kitchen might have bad reputations, her brothers might have illegitimate children. But so long as there was money

NARRATOR: (LOOKING AFTER HER) the girl felt herself established, and brutally proud, reserved. No company came to the house, save dealers and coarse men. Mabel had no associates of her own sex, after her sister went away. But she did not mind. She went regularly to church, she attended to her father. And she lived in memory of her mother who had died when she was fourteen,

MABEL: and whom she had loved. (AS IF LOST IN THOUGHT) She had loved her father, too, in a different way, depending upon him and feeling secure in him,

NARRATOR: until at the age of fifty-four he had married again. And then she had set hard against him.

MABEL: Now he had died and left them all hopelessly in debt. (SHE BUSIES HERSELF AGAIN WITH STRAIGHTENING WRAPS)

NARRATOR: She had suffered badly during the period of poverty. Nothing, however, could shake the curious sullen animal pride that dominated each member of the family.

(HE MOVES CLOSER TO MABEL)

Now for Mabel the end had come. Still she would not cast about her. She would follow her own way just the same. She would always hold the keys of her own situation. Mindless and persistent she endured from day to day.

MABEL: (SITTING AT TABLE) Why should she think? Why should she answer anybody? It was enough that this was the end and there was no way out. She need not pass any more darkly along the main street of the small town, avoiding every eye. She need not demean herself anymore, going into the shops and buying the cheapest food. This was at an end.

(SHE SHOWS A CHANGED ATTITUDE DURING THE NARRATOR'S NEXT SPEECH, A NEW THOUGHT BRINGING A STRANGE SMILE TO HER LIPS)

NARRATOR: Mindless and persistent she seemed in a sort of ecstasy to be coming nearer to her fulfillment, her own glorification, approaching her dead mother who was already glorified.

MABEL: (GETS UP AT THIS POINT, GETS ARTICLES -- BAG, SHEARS, SPONGE, SCRUBBING BRUSH, PUTS SHAWL AROUND SHOULDERS AND WALKS TO OTHER SIDE OF THE ROOM. SHE SHOULD WALK QUICKLY, CROSSING AND CIRCLING THE AREA SEVERAL TIMES TO REPRESENT THE WALK THROUGH TOWN.)

NARRATOR: In the afternoon she took a little bag, with shears and sponge and a small scrubbing brush, and went out.

MABEL: ("FREEZES" AT ONE SIDE OF THE ROOM WHILE NARRATOR SETS THE SCENE FOR THE GRAVE.)

NARRATOR: (SETS THE GRAVEYARD SCENE)
It was a grey, wintry day , with saddened, dark green fields and an atmosphere blackened by the smoke of foundries not far off. She went quickly, darkly along the causeway, heeding nobody, through the town to the churchyard.
(DURING THE SPEECH HE STANDS TO ONE SIDE AS A REPORTER NOTICING THE ATMOSPHERE AND A PASSING EVENT)

There she always felt secure, as if no one could see her, although as a matter of fact she was exposed to the stare of everyone who passed along under the churchyard wall.

(MABEL WALKS SLOWLY DURING LAST SPEECH, AND PAUSES AT GRAVE)

NARRATOR: Nevertheless, once under the shadow of the great looming church, among the graves, she felt immune from the world, reserved within the thick churchyard wall as in another country.

MABEL: (KNEELS AND BEGINS CLIPPING GRASS, ARRANGING FLOWERS, BRINGS WATER AND SPONGES HEADSTONE, ETC.)

NARRATOR: Carefully she clipped the grass from the grave, and arranged the pinky white, small chrysanthemums in the tin cross. When this was done, she took an empty jar from a neighbouring grave, brought water, and carefully, most scrupulously sponged the marble headstone and the coping-stone. It gave her sincere satisfaction to do this.

MABEL: (EMBRACING THE TOMBSTONE)
(SOFTLY) She felt in immediate contact with the world of her mother.

NARRATOR: She took minute pains. . . For the life she followed here in the world was far less real than the world of death she inherited from her mother.

(MABEL GOES BACK TO BUSYING HERSELF AT THE GRAVE)

NARRATOR: (MOVES AWAY FROM THE GRAVE TO ANOTHER AREA OF THE STAGE -- THE DOCTOR'S HOUSE. FERGUSSON RUSHES OUT AND WALKS BRISKLY ACROSS THE STAGE, THEN AROUND TO A POSITION WHERE HE NOTICES MABEL KNEELING; THEN HE MOVES SLOWLY AS IF SPELLBOUND.)

The doctor's house was just by the church. Fergusson, being a mere hired assistant, was slave to the countryside. As he hurried now to attend to the outpatients in the surgery, glancing across the graveyard with his quick eye, he saw the girl at her task at the grave. (MOVES CLOSER TO FERGUSSON)

FERGUSSON: She seemed so intent and remote,

NARRATOR: It was like looking into another world. Some mystical element was touched in him. He slowed down as he walked, watching her as if spellbound.
(LOOKING AT MABEL)

MABEL AND FERGUSSON: (LOOK AT EACH OTHER SLOWLY, THEN GLANCE AWAY SELF-CONSCIOUSLY)

NARRATOR: And each looked away again at once, each feeling, in some way, found out by the other. He lifted his cap and passed on down the road. There remained distinct in his consciousness, like a vision
(STAYING CLOSE TO FERGUSSON)

FERGUSSON: (HE STOPS AFTER RUSHING OFF)
the memory of her face

NARRATOR: lifted from the tombstone in the churchyard, and looking at him with slow, large, portentous eyes.

FERGUSSON: It was portentous, her face. (AS IF MESMERIZED)

NARRATOR: It seemed to mesmerize him. There was a heavy power in her eyes which laid hold of his whole being

FERGUSSON: (FEELING ENERGIZED) as if he had drunk some powerful drug. He had been feeling weak and done before.
(MOVING OFF TO WORK)

NARRATOR: Now the life came back into him, he felt delivered from his own fretted daily self.

C. Desire Under the Elms by Eugene O'Neill

One dominant theme in O'Neill's play is the strong attraction the land holds for its tenants; the characters are all motivated by a kind of land hunger which ultimately acts as a disruptive force. The story virtually grows out of the land, as do the elms which figure both in the title and symbolically in the introductory stage-setting. Notice how the following passage, which O'Neill uses to introduce his drama, foreshadows many of the conflicts in the play:

> ...Two enormous elms are on each side of the house. They bend their trailing branches down over the roof. They appear to protect and at the same time subdue. There is a sinister maternity in their aspect, a crushing, jealous absorption. They have developed from their intimate contact with the life of man in the house an appalling humaneness. They brood oppressively over the house.... (p. 354)

During the class period immediately before students begin reading the play, you may want to capitalize on the portentous quality of this passage, as well as its rich images and skillfully manipulated language, as a basis for writing and discussion activities that may help to motivate students to read the play, anticipate incidents in it, and observe more closely O'Neill's use of language. The writing activities in the Supplement appended to this unit can be introduced on the first day and then pursued more intensively as the reading and discussion of the play continue. (See Supplement for the suggested procedures for the writing activities.)

Preliminary discussion of Desire Under the Elms can be generated through the use of the passage above. Have the students follow the passage in the book while you or a student read it orally. What is the effect of this passage? What kinds of conflicts, what kind of play does it seem to prepare us for? Some students may conclude that it is a tragedy simply because of the title of the book, Eight Great Tragedies; ask them to refer to the passage itself for clues as to incidents and conflicts that are possibly foreshadowed there.

Particular attention might be directed to such phrases as "sinister maternity,""protect and at the same time subdue," "appalling humaneness." O'Neill evokes discordant notes here by introducing a series of apparent contradictions, concepts which the students may never have imagined in such close proximity. What is the effect of their juxtaposition?

In retrospect, once the play has been read in its entirety, it will be clear that the description of the elms is intended to adumbrate many of the themes of the play, just as such paradoxical phrases as those above are intended to suggest the complex emotions and stifling relationships which are unfolded in the drama. Therefore, to encourage students at the very beginning to think about the implications of the introductory stage-setting may enhance their understanding and appreciation of the play.

It may also be helpful, as further preparation for reading the play, to read Scene One orally in class. O'Neill has used a sometimes unorthodox spelling approximation for rural New England speech that may look peculiar to students but nonetheless has great aural appeal. Hearing some of the dialogue read may help students adjust to the unfamiliar dialect and spelling. Select three students to read the parts of Simeon, Peter, and Eben, and another to read as narrator, reading those stage directions (p. 355 and the end of the scene on p. 357) which describe the appearances and movements of the characters. If the class wants to explore further O'Neill's use of dialect, they might try re-writing, either individually or in small groups, a segment of the play into "standard" English (perhaps Cabot's lengthy monologue that begins on page 379), then reading both dialect and "standard" English versions into the tape recorder and comparing effects. Does the use of "standard" English alter in any way our sense of Cabot's character? Our understanding of his motivations and behavior?

Once the actual reading of the play has begun, the class should be encouraged to speculate about the significance of the first two scenes of Part One. The first scene establishes the estrangement of Simeon and Peter from what has always been their home. What dramatic consequence might this fact have, considering that there are three brothers, one of whom declares in unambiguous terms his passionate desire to own the farm? By the end of Scene Two we know much about Eben's character as compared to that of his two half-brothers. Ask the class to isolate the differences between Eben and his brothers. How does the element of vindictiveness and hate become firmly established in the opening scenes? In this connection you might want to raise the following excerpt for discussion:

> SIMEON (suddenly turns to EBEN) Looky here! Ye'd oughtn't t' said that, Eben.
>
> PETER 'Twa'n't righteous.
>
> EBEN WHAT?
>
> SIMEON Ye prayed he'd died.
>
> EBEN Waal -- don't yew pray it?
>
> PETER He's our Paw.
>
> EBEN (violently) Not mine!
>
> SIMEON (dryly) Ye'd not let no one else say that about yer Maw! Ha!

EBEN (very pale) I meant -- I hain't his'n -- I hain't like him -- he hain't me!

PETER (dryly) Wait till ye've growed his age!

EBEN (intensely) I'm Maw -- every drop o' blood!

(Part I, Scene II, pp. 357-58)

What does this passage reveal about the nature of the father-son conflict in the play? From what we know thus far from Scenes One and Two, how does the reason that Simeon and Peter disparage their father differ from Eben's reason for hating him? Cabot, the father, is away during the early scenes of the play, yet his absence does not lessen his importance to the plot. What dramatic effect does Cabot's absence have at this point? Can an absent person become dramatically more important than those present?

An interesting technique to cultivate with the class is getting the students to anticipate incidents in the play and to speculate about the effects of early events on later ones. It may be fruitful to compare the expectations of the students with actual outcome. A feeling for dramatic inevitability and literary economy can develop from this exercise. It also encourages a more creative and dynamic form of reading. The student is not just a passive recipient of all that the author hands out; instead he becomes a participant in the act of creation, insofar as the author is creating not simply a drama but also a state of mind, particular response, in his audience.

The "presence" of Eben's dead mother offers a provocative possibility for speculation and anticipation. Note the following extract from Desire:

ABBIE Won't ye set?

EBEN Ay-eh.

ABBIE When I fust come in -- in the dark -- they seemed somethin' here.

EBEN Maw.

ABBIE I kin still feel -- somethin'. . . .

EBEN It's Maw.

ABBIE At fust I was feered o' it. I wanted t' yell an' run. Now -- since yew come -- seems like it's growin' soft an' kind t' me. Thank yew.

EBEN Maw allus loved me.

ABBIE Mebbe it knows I love yew, too. Mebbe that makes it kind t' me.

EBEN I dunno. I should think she'd hate ye.

(Part II, Scene III, pp. 383-84)

What is established thus far about Eben's relationship to his dead mother? In what way do you think this relationship will affect subsequent events? Eben's relationship to Abbie is designed to suggest incest, as she legally and symbolically replaces Eben's mother. Some students may feel that Abbie and Eben's relationship is not incestuous because Abbie is not Eben's real mother. You might remind them that in terms of law and tradition, such a relationship between a son and his father's wife --whether that wife is the son's natural mother or not -- is considered incest. It might be useful to determine whether Eben's dead mother inhibits or stimulates his attraction for Abbie. What dramatic effect does O'Neill achieve by complicating the love between Abbie and Eben with an overt suggestion of incest?

The "presence" of Eben's mother approaches the supernatural; his references to her -- not only in the above passage, but elsewhere -- conjure up an image of her spirit hovering over the house, much as the elms are described as doing. Consider again the description of the elms in the introductory stage-setting, particularly the following lines:

> ...They appear to protect and at the same time subdue. There is a sinister maternity in their aspect, a crushing, jealous absorption. They have developed from their intimate contact with the life of man in the house an appalling humaneness. They brood oppressively over the house. They are like exhausted women resting their sagging breasts and hands and hair on its roof, and when it rains their tears trickle down monotonously and rot on the shingles.
>
> (p. 354)

It might be interesting now for the students to assess and modify the predictions about the play that they made when they first read this opening passage. Can you support your predictions from incidents that have taken place thus far in the play? Looking at the passage above in the light of the previous extract from Part II, what new implications does "sinister maternity" assume? What new implications do the elms assume? Encourage students to select and discuss other passages in the drama which support the image of Eben's mother brooding oppressively over the house. Later, as Abbie's relationship to Eben becomes more complex, you might have students look again at the description of the elms for ways in which it also summarizes Abbie's role in the play.

The importance of Eben's dead mother in the development of Desire Under the Elms is similar to that of Mabel's mother in "The Horse Dealer's Daughter." Read to the class the following excerpt from Lawrence:

> It gave her sincere satisfaction to do this [tidy her mother's grave]. She [Mabel] felt in immediate contact with the world of her mother. She took minute pains, went through the park in a state bordering on pure happiness, as if in performing this task she came into a subtle, intimate connection with her mother. For the life she followed here in the world was far less real than the world of death she inherited from her mother.

(Short Story Masterpieces, p. 259)

How does Mabel's relationship to her dead mother compare with Eben's to his? Handling the obvious points of comparison between Mabel's and Eben's relationships to their mothers requires both skill and subtlety, for, despite their similarities, there are important differences between the elements present in each of the situations. Have students examine Lawrence's phrase, "a subtle, intimate connection with her mother," and discuss to what extent it applies to both Eben and Mabel. What does the presence of the "absent" party in each of these cases add to the dramatic intensity of the story and the play? In this regard compare the role Mabel's mother plays with that of Eben's mother. Is Eben's mother more necessary to the dramatic structure?

In Lawrence's story, Mabel's attachment to her dead mother precipitates her surrender to Fergusson. The parlor scene in Desire (Part II, Scene III) which ends with O'Neill's unambiguous stage directions -- "(Their lips meet in a fierce, bruising kiss.)"-- is the counterpart of the embrace between Mabel and Fergusson. How does the encounter between Abbie and Eben differ from Mabel and Fergusson's? What impetus does the encounter between Abbie and Eben derive from the supposed presence of Eben's mother? From Eben's relationship to his mother? What factors prepare Mabel for a "wholesome" relationship with Fergusson? How do you account for the fact that similar factors prepared Eben for a disastrous relationship?

Another interesting point for speculation is the role that the fathers play in the situations in each work. There are several parallels between Cabot, the father in Desire, and Joseph Pervin, the father in "Horse Dealer's Daughter," although the latter, like Mabel's and Eben's mothers, is dead at the time of the story. Both are revealed as strong, domineering characters who in many ways stifled their children; both sought a fortuitous marriage -- Cabot in marrying Eben's mother in order to secure the farm, and Pervin in taking his second wife in hope of retrieving his fortunes; and both precipitated further domestic conflicts by re-marrying -- in this case, Cabot's marriage to Abbie. But Mabel's relationship to her father is quite different from Eben's to Cabot. Note how Lawrence describes Mabel's feelings about her father:

> She had loved her father, too, in a different way , depending upon him, and feeling secure in him, until at the age of fifty-four he married again. And then she had set hard against him. Now he had died and left them all hopelessly in debt....Now, for Mabel, the end had come.
>
> (Short Story Masterpieces, p. 258)

Would Mabel's love for Fergusson be affected if her father were still alive? In what way does Pervin's death serve as a catalyst both for her despair and her ultimate freedom? Possible answers to these questions will require a feeling for the desperate straits into which Mabel is thrown by the death of her father. Her security is shattered but her inhibitions are relaxed.

Eben, on the other hand, is in deadly conflict with his father; he prays for his father's death. In what ways would Cabot's death liberate Eben? Why can't Eben free himself from this conflict by going to California, as Simeon and Peter did? In discussing these questions, encourage students to consider the grudge Eben bears Cabot not only because of the farm but also because of the death of his mother and the demeaning way in which Cabot treats him.

As the reading of the play continues, you may want to explore with the class the ways in which O'Neill uses the traditional tripartite dramatic structure to develop conflict and interaction among the characters. The end of the first act leaves Abbie, Eben, and Cabot ready to form a series of misalliances. By the end of the second act, Abbie's promise to bear Cabot a son is complicated by her growing attraction for Eben, and Eben is shown full of confidence, letting out an ironic reference to his new status as Abbie's lover : "I'm the prize rooster o' this roost. Ha-ha-ha!" He has supplanted his father in the bedroom and, by implication, on the farm itself. As Part Three begins, we know a confrontation between Cabot and Eben is inevitable.

A writing assignment could be given which asks the students to make explicit the different sets of relationships which the characters find themselves in at the ends of Part One and Part Two, and to give some indication of the resolution they anticipate in the third and final part. A sense of dynamic evolution and change should become apparent as the stduents discover how rapidly the prejudices and hatreds of the characters are altered by the power of love and lust -- some relationsnips are hardened, others reverse themselves. You might ask students to note in particular any change in Eben's relationship to Cabot and to Abbie. Where is the greatest possibility of flux and change? Does Abbie undergo any change in her relationship to Cabot? Does Eben modify his hatred for his father? You may want to point out that theatrical economy requires that the play center on the maturation of one character's feelings even though it can show violent changes in the situations of all the characters. By the time Eben declares himself "the prize rooster," in what direction does he seem to be moving? Is the play moving toward a comic or tragic outcome? How do you expect Eben, Abbie, and Cabot to emerge by the end of the play? Who do you expect to have changed the most? Can you foresee any possible ironic endings for this drama? Tell the students to include in their papers reasons to support their speculations.

The explosive confrontation between Cabot and Eben takes place early in the second scene of Part III, and is immediately followed by the crucial conversation between Abbie and Eben in which Eben unwittingly provokes Abbie to her horrible crime (pp. 392-96). This would be an important scene for the class to act out and then discuss. What is the essential irony in Eben's confrontation with Cabot which brings him (Eben) into despair? How does the literal truth of Cabot's remarks -- "she told me ye was sneakin' 'round tryin' t' make love t' her t' git her on yer side....An' she says, I want Eben cut off so's this farm'll be mine when ye die!" -- conflict with the more complex feelings which Abbie actually has?

Later in this scene Abbie tries to probe Eben for some way in which she can recapture his love. How is it possible that a man and a woman who have shared such intimacy can suddenly be so vulnerable to another's misrepresentation of their inner feelings? Have the students explore the transition from mutual love to hostility: how has the estrangement of Eben and Abbie been implicit in their kind of love (adultery at best, incest at worst) from the beginning? Discuss O'Neill's dramatic strategy in bringing his characters from one state of mind to the other -- that is, from love to hostility -- and then examine the reconciliation. What kind of statement about Eben is O'Neill trying to make at the end of the play when Eben decides to share Abbie's fate as he utters, "I love ye, Abbie"? In what way is this declaration of love different from any he has made to her previously?

Cabot's reaction to the tragedy around him is an interesting one. Betrayed by his wife and son, and faced with loneliness, he consoles himself by saying, "God's lonesome, hain't He? God's hard an' lonesome!," and goes out to round up the stock. Has he been perceptibly changed by the loss of his three sons and his new wife? What can you expect him to do with the rest of his life?

Looking at Desire Under the Elms in its entirety, we can see other points of similarity between O'Neill's and Lawrence's works. Both writers use animal imagery in describing some of their characters. Note O'Neill's stage directions for Simeon and Peter:

> SIMEON and PETER come in from their work in the fields. They are tall men, much older than their half-brother..., built on a squarer, simpler model, fleshier in body, more bovine and homelier in the face, shrewder and more practical. Their shoulders stoop a bit from years of farm work. They clump heavily along in their clumsy thick-soled boots caked with earth....
>
> (Part I, Scene I, p. 355)

> ... They turn, shouldering each other, their bodies bumping and rubbing together as they hurry clumsily to their food, like two friendly oxen toward their evening meal...
>
> (Part I, Scene I, p. 357)

> ...SIMEON and PETER shoulder in, slump down in their chairs without a word. EBEN joins them. The three eat in silence for a moment, the two elder as naturally unrestrained as beasts of the field....
>
> (Part I, Scene I, p. 357)

Compare O'Neill's use of a bovine image in the passage above --and elsewhere, as students may wish to point out--with Lawrence's use of equine imagery in the passages below:

> Joe watched with glazed hopeless eyes. The horses were almost like his own body to him. He felt he was done for now. Luckily he was engaged to a woman as old as himself, and therefore her father, who was steward of a neighbouring estate, would provide him with a job. He would marry and go into harness. His life was lover, he would be a subject animal now.
>
> (Short Story Masterpieces, pp. 252-53)

> He pushed back his chair, straddled his knees with a downward jerk, to get them free, in horsey fashion, and went to the fire...
> ...Joe stood with his knees stuck out, in real horsey fashion.
>
> (Short Story Masterpieces, p. 254)

What is the effect of using such imagery in the two works? Is the use of one image--the horse or the ox--more effective than the other? Why? Of course, the use of the bovine image in Desire Under the Elms and the equine image in "The Horse Dealer's Daughter" is appropriate in each work, but some students may feel that the cow image, for example, is more effective than the horse because of their familiarity with the movements and habits of the cow, and this would be a good opportunity to demonstrate that the effectiveness of an image often depends upon the knowledge or experience of the reader.

Although O'Neill's work is a play, he skillfully uses in his stage directions the more balanced and carefully chosen technique of description found in literary prose style. Compare the following two descriptive passages, the first from O'Neill and the second from Lawrence:

> His [Cabot's] face is as hard as if it were hewn out of a boulder, yet there is a weakness in it, a petty pride in its own narrow strength. His eyes are small,

> close together, and extremely near-sighted, blinking continually in the effort to focus on objects, their stare having a straining, ingrowing quality. He is dressed in his dismal black Sunday suit. ABBIE is thirty-five, buxom, full of vitality. Her round face is pretty but marred by its rather gross sensuality. There is a strength and obstinacy in her jaw, a hard determination in her eyes, and about her whole personality the same unsettled, untamed, desperate quality which is so apparent in EBEN.
>
> (Part I, Scene IV, p. 368)

> But the consultation amounted to nothing. There was a strange air of ineffectuality about the three men, as they sprawled at table, smoking and reflecting vaguely on their own condition. The girl was alone, a rather short, sullen-looking young woman of twenty-seven. She did not share the same life as her brothers. She would have been good-looking, save for the impassive fixity of her face, "bulldog," as her brothers called it.
>
> * * * * * * * * *
>
> Yet they were three fine, well-set fellows enough. Joe, the eldest, was a man of thirty-three, broad and handsome in a hot, flushed way. His face was red, he twisted his black moustache over a thick finger, his eyes were shallow and restless. He had a sensual way of uncovering his teeth when he laughed, and his bearing was stupid. Now he watched the horses with a glazed look of helplessness in his eyes, a certain stupor of downfall.
>
> (Short Story Masterpieces, pp. 251-52)

What is similar about the manner in which Lawrence and O'Neill describe their characters in the excerpts above? Keeping in mind that Desire Under the Elms is a drama intended to be performed on the stage, which details of O'Neill's descriptive stage directions above can be portrayed or suggested on the stage? Which cannot? O'Neill has filled his stage directions with descriptions and character analyses that go well beyond the necessities or conventions of drama. Why do you think he has done this? Can you discuss the requirements of drama which force O'Neill to adopt in his scene directions the manner of the short story writer? How effective is it to have O'Neill engage in a private dialogue with the reader? How can this inside information which O'Neill gives in stage setting and scene directions be conveyed to an audience?

Lawrence, on the other hand, tells his tale from the point-of-view of an omniscient narrator, though in the excerpts above there is no evidence of omniscience. Within the context of "The Horse

Dealer's Daughter" as a whole, why is it necessary for Lawrence to assume the position of clairvoyant narrator?

As a final writing assignment, have students either select a passage from Lawrence and re-write it in play form, or select a scene from O'Neill and re-write that as a short story. Allow students to use whatever point-of-view they wish for the short story, and in the play, to feel free to imitate O'Neill's style or use a more conventional drama style.

Or, it might be productive to have students now write a description of a tree, animal, or any non-human object that would foreshadow Cabot's role in the drama in the same way that the description of the elms in the introductory stage setting foreshadowed the roles of Abbie and Eben's mother. Allow students to select any tree, animal, or object they feel would be appropriate as a symbolic representation of Cabot, but remind them that the important criteria for this assignment are vividness and consistency of image.

Suggested Writing Activities for DESIRE UNDER THE ELMS

O'Neill's image-filled stage setting which introduces his play, Desire Under the Elms, presents an exciting model for writing that has been used successfully with several groups of students. The procedures which follow are based on experiences in the trial teaching of these activities and thus include specific examples that may not come up in your classes. Please remember, as you work through these activities, that it is not necessary to lead students to offer these particular responses; rather, encourage them to analyze whatever responses they make -- as well as any given here that you may use as samples -- on the basis of appropriateness, consistency of image, and originality.

These writing activities can be used either as preparation for the reading and discussion of the play or in conjunction with them. If you choose the latter course, however, it may be more effective to introduce the writing activities before students begin reading the play, and then work more in detail on the writing suggestions to complement the reading and discussion of the play.

Give students the following sentence from the introductory stage setting:

> Two enormous elms are on each side of the house.

Ask them to describe the scene as they perceive it. How do the elms look? How are the branches arranged? Let them demonstrate, if they wish, then add:

> They brood oppressively over the house.

Discuss with the class the connotations of "brood" and "oppressive." How does the addition of this sentence affect their image of the elms? Elicit how the elms look in specific terms. If some students prefer, encourage them to get up and pantomime the image they perceive of elms "brooding oppressively" over a house, or try to portray in a sketch the scene as they imagine it. How are the branches spread out or arranged? What might the writer be conveying beyond the tree's appearance? Students may mention the atmosphere, the house, the people in it, or the neighborhood or community. Let them discuss what these things may be like in such a case. After some discussion, in which terms like gloomy, moody, depressed, cloudy, dark, unpleasant, etc., may come up, tell students to concentrate on the people who might inhabit the house mentioned.

Next, ask students to list descriptive words in four categories--in this case, action words, emotion words, modifiers for *kind* of person, and modifiers for how a person may behave. Begin with the first category and have students think of descriptive action words *that can apply to people in a setting of brooding elms*--for example, "brood," "plead," "smother," "stoop," "cry," "claw." Have students include in these categories words that suggest physical appearance as well as words that have positive connotations and some which have negative.

After students have listed their suggestions of descriptive action words, they might further categorize them according to the activities which evoke pity and those which evoke scorn. This process of categorizing words may help students, during subsequent writing assignments, to see how one can manipulate language to set a mood and evoke an attitude. However, try to avoid letting the students become too embroiled in setting up artificial categories or establishing unrealistic generalizations about the functions of words. It may help them to realize that these are not hard and fast categories if you select one of their words and ask students to suggest a context for that word which--according to the terms they have established--might make it more appropriate under another category. For example, the word "smother" would have negative connotations in the context "smother to death," but positive ones in "smother with kisses." Would "smother with kindness" have positive or negative connotations?

Next, list words for the other three categories, working horizontally from each action word, thus:

ACTIVITY - (Doing What?)	MODIFIER - (How Performed?)	MODIFIER - (Kind of Person)	EMOTION - (Inner State)
brood	oppressively	sad, sensitive over-protective	languor envy, fear

As words are added horizontally, discuss each in terms of appropriateness and consistency of image for the activity listed, as well as in terms of appropriateness for the category in which it has been placed. For example, in such a case as the sample above, students might decide that "sad," while appropriate to accompany "brood," should be placed in the column for "Emotion" rather than "Kind of Person," because "sad" generally describes a person's inner state; the kind of person who would brood oppressively, though he may certainly *feel* sad, would probably be described as sensitive. On the other hand, it could be argued that "sad" can also be used to describe either a person's character or one's view of another, as in "He is a sad human being." "Sad" in this case would mean "pitiable," or "inferior," or "ineffectual." Similarly, in the case above, if someone wishes to emphasize the modifier "oopressively," instead of the activity "brood," then the whole connotation changes, justifying the label "over-protective," motivated by "envy" or "fear." Encourage students to stretch their imaginations and critical faculties, to give adequate reasons for each word placed in the categories. At this point students might welcome using a thesaurus and again should be encouraged to challenge the judiciousness of each other's choices.

Continue in this fashion until the columns are filled and students are satisfied with their word choices. It is conceivable that an entire class period could be spent on this activity. The result may look somewhat like this:

	ACTIVITY - (Doing What?)	MODIFIER - (How Performed?)	MODIFIER - (Kind of Person)	EMOTION - (Inner State)
PITY	brood	oppressively	sensitive,	languor
			over-protective	envy
	stoop	lethargically	burdened	depression
	cry	screechingly	*pitiful, timid	terror
	plead	nostalgically	solitary	yearning
SCORN	claw	viciously	*appalling, sadistic	hatred
	smother	gloatingly	sinister	jealousy

In giving words that describe kinds of persons, student might again notice that there is a difference between a modifier that describes a person's character and one that describes another's view of that character. *Pitiful* and *appalling* (marked with *) fall into the latter category, and students should become aware of this distinction as they form their lists. Here again, of course, there will be some natural overlapping, and when such words that will fit either category do come up, be sure to use the opportunity to get students to defend their choices in terms of context and intentions. For example, *ridiculous* could describe a person's character as well as an inner state; one certainly can *be* ridiculous and at the same time *feel* ridiculous, and, to another, may *seem* ridiculous.

After lists are completed, divide the class into groups of no more than five for the next activity. Try to arrange the groups so that students who in previous writing assignments have demonstrated little imagination or skill in handling words will be working with some who are more creative. Working together, students should describe the elms, selecting from the column of modifiers words normally attributed to kinds of people and making sentences that form a logical context for the framework given in SHEET A (appended)--that is, working within the framework given, the trees should be described in human terms. One group should use only those words listed that evoke pity; another group those that have negative connotations and evoke scorn; a third should select some of both kinds of words; and still another might, if they wish to accept a challenge, select words that ordinarily evoke sympathy and try to use them in such a way as to have them evoke contempt instead.

Have students turn to Sheet A of PASSION: App. B. Tell them once the framework has been completed, the sentences should form a paragraph describing the elms metaphorically with human attributes. The first sentence is already given in the framework. Suggest that the second sentence describe, either literally or metaphorically (even though SHEET A only specifies "literal"), the arrangement of the branches; the next sentence or two describe the branches again, but this time by projecting onto the tree an impression of human quality; and the sentence immediately preceding "They brood oppressively..." (given in the framework), describe the relationship between the appearance of the elms and the activities within the house. The final two sentences, partially given in the framework, describe (again in human terms) what the figurative attitude of the elms is like.

For example, SHEET A might be worked out in this fashion:

TWO ENORMOUS ELMS ARE ON EACH SIDE OF THE HOUSE.

Their burdened branches stoop lethargically.
(Describe the branches literally)

They seem to plead nostalgically, yearning for
(Describe the branches subjectively)

companionship in their solitary state.

Their appalling gestures claw viciously, after
(Give a reason for their appearance in terms of

years of watching the family full of hatred,
their association)

smothering each other from sinister jealousy.

THEY BROOD OPPRESSIVELY OVER THE HOUSE.

THEY ARE LIKE sadistic gluttons gloating over
(Whom?) (Doing what?)

kidnapped cattle,

AND WHEN IT RAINS they huddle together to protect their prey.

Have students write at the bottom of SHEET A the words from each category that they used in filling out the framework. For the sample given above, the column of words are:

ACTIVITY - (Doing What?)	MODIFIER - (How Performed?)	MODIFIER - (Kind of Person)	EMOTION - (Inner State)
stoop	lethargically	burdened	depression
plead	nostalgically	solitary	yearning
claw	viciously	appalling, sadistic	hatred
smother	gloating	sinister	jealousy

Mimeograph the results of each group of students, including at the bottom the words they selected.

It is conceivable that all groups will not employ all words in any given horizontal line of the lists previously set up. Discuss the effectiveness of the word usage. What is conveyed about the inhabitants in each version? How vivid are the descriptions? What particular phrases do the students like? Why? What is the mood of each version? Do the readers feel pity, scorn, or a mixture of both for the people in the house? In the sample paragraph above, the branches "plead" and "yearn" as well as "claw" and "smother"; therefore, the passage may evoke compassion as well as contempt. Do these contradictory feelings disturb the unity of the paragraph? What do they tell us about the people in the house?

Isolate the last sentence of each group's paragraph for close scrutiny. What expressions were filled in the blank spaces? What contributed to each group's choice? Why did students compare the elms to_____? Is the simile used in each case appropriate for summing up the paragraph? What about the activity in which the trees are involved "when it rains"? Is this activity consistent with the simile used as well as the total mood?

It may be productive to look closely at the creative process each group went through in evolving the final sentence of the paragraph. What choices were you faced with? On what basis did you reject certain choices and substitute or retain others? In the sample given above, the final sentence (#4 below) was evolved as follows:

1) They are like dejected beggars bending over kidnapped children, and when it rains they huddle together to cover their prey.

2) They are like burdened bandits bending over kidnapped children, and when it rains they huddle together to cover their prey.

3) They are like gloating bandits bending over new-found treasure, and when it rains they huddle together to protect their cache.

4) They are like sadistic gluttons gloating over kidnapped cattle, and when it rains they huddle together to protect their prey.

There were many considerations before arriving at the final sentence: "dejected beggars bending over kidnapped children" was replaced by "burdened bandits bending over kidnapped children" because of the alliterative effect of the latter, but "bandits" and "kidnapped children" did not offer a consistent image any more than "beggars" and "kidnapped children" had. Thus "kidnapped children" was replaced by a more consistent image, "new-found treasure", and "cover their prey" correspondingly was replaced by "protect their cache." Similarly, "gloating" was substituted for "burdened" for it was more appropriate for the way bandits would react to treasure. The image that emerged, however, did not adequately suggest the relationship between the attitude of the trees and the people within the house. Thus cattle was chosen to represent symbolically the people in the house, and "sadistic gluttons gloating" and "protect prey" were substituted to maintain a consistent image.

Although the process the students have gone through to reach their final sentences will not duplicate the one used for the sample, try to elicit from them the similar considerations and choices they were faced with. In some instances students may not have considered carefully; in such cases, present the students with alternatives -- substitute words for their choices, thereby forcing them to think selectively about the meaning, intent, and effect.

Next, have students turn to Sheet B. Here are two versions of the completed framework with which the students have been working: the original and an alternate. Have a student read each version aloud. Tell the class that Version I is an approximation of the kind of early draft that could have led to Version II, O'Neill's final passage. Then distribute SHEET C for a line by line comparison of the two versions.

Encourage students to discuss in detail the differences in effect resulting from word choice, sentence structure, and imagery between the two versions. In the second set of sentences, in what way does "They bend their trailing branches" convey more of the trees' human quality than "Their trailing branches bend"? It might help students become aware of the rhythmic effect of O'Neill's passage if you have the two versions read aloud again. Certainly, there is a rhythm in Version II that is more regular and more emphatic than the rhythm in Version I.

Now that the students have seen the passage as O'Neill wrote it, they may wonder at his repetitious use of "they" and the same sentence pattern. O'Neill can afford to repeat the sentence pattern in this sequence: the repetition focuses our attention on the subject--they (the elms). Also, the repetition enhances the calculated mood effect of the content of each sentence; the sentences sound forceful without, in this instance, the decorative effects of a varied prose style. Another oral reading of the passage will help students recognize the rhythmic force that derives from the repetition of the same sentence pattern.

Finally, have students explore (in Version II - SHEET C) O'Neill's development in the seven sentences from concrete description to abstract, subjective and figurative language. They might make lists from O'Neill's passage similar to those made for their own passages--that is, categorize the words in Version II that could apply to humans. Students may choose to group words according to similar categories set up for their earlier exercise, or they may leave them unnamed and present them to the class to test the consistence of their organization. For example, a modified version of the previous lists may look as follows:

1	2	3	4
bend	trailing	maternity	oppressively
protect	sinister	absorption	monotonously
subdue	crushing	humaneness	
have developed	jealous		
brood	appalling		
trickle	intimate		
rot	exhausted		

These words in isolation don't seem to be about elm trees at all. If by now students are well into reading the play, they may have some insight into what an author's purpose might be in using such language. Later, when they have completed the play, they may note that these words, even in isolation, are a fair summary of Abbie's and Eben's dead mother's roles in the play.

D. Three Poems by E. E. Cummings

Cummings' poems may initially have to be treated as linguistic puzzles to which there are solutions, but hopefully the habit of reading stanzas aloud for aural effect and the use of analysis to clarify rather than kill an effect will allow the childlike joy and romanticism of his tone to come through unscathed. Let the poems remain poems. It is also advisable to avoid labeling categories of words too quickly as nouns, verbs, adjectives, etc. What is common to the words "love," "brightness," and "death" is not only their noun-ness, but also a quality of abstraction, and room should be left within a class discussion for students to discover and ponder over things like this. Someone may also point out that the word "love" can also be categorized with verbs like "happen," "has," and "fail." A realization of the fundamental ambiguity within our grammatical categories of a word like "love," for example, which can appear with no alteration as either noun or verb ("Love is fine.", "I love that man."), is one thing that ought to result from this work.

The exercises grow from problems suggested by the poems, and are designed to encourage a playful experimentation with language. They are built on the principle that word position and inflections --in other words, the linguistic context--determine our apprehension of a word. (Again, "love" acts as a thing when it is in the subject position in a sentence: "Love seems eternal," as an action when flanked on either side by things: "The rose loves sunlight.") Students can here explore distinctions between the grammatically correct (or, more correctly, grammatically normal) and the stylistically effective--what is a good image?--and discover places in which our language is either illogical or inconsistent.

1. "love is a place"

Have all the students complete these two sentences:

__________________________ is a world.

In this world of __________ live all worlds.

The teacher should stress that there is no right or best answer, that the idea is to see what conclusions the group can come up with on the basis of whatever answers are given. List on the board all the choices for the first sentence, or, if the class size makes this task unmanageable, enough words to cover what the students feel are all the kinds of words they have selected. Then see what general groupings can be found within this large list, and improvise tentative labels for the categories. (If the students are so "well-trained" that they see nothing beyond traditional parts of speech, the teacher might point out a few words that share the quality of abstraction, or elicit similar feelings, or are negative in value, etc.) Keeping this work in view, do the same for the second sentence. Were the same kind of words selected for both? Could all the words in the first example fit in the second? Are there certain kinds of words which could fill neither blank? Try out a few of these (an adverb) like "kindly," for example). Does this form of the basic sentence make any sense whatsoever? Letting the students discuss what some of these non-grammatical worlds would be like--a "kindly" world, or a "neither" world, etc--should raise the possibility that comprehensibility and grammatical normalcy are not one and the same.

Have students turn to E.E. Cummings' "love is a place" in their Student Manuals (PASSION: App. C), and have it read aloud a few times:

love is a place
& through this place of
love move
(with brightness of peace)
all places

yes is a world
& in this world of
yes live
(skillfully curled)
all worlds

The class might first enumerate the obvious differences between Cummings' grammar and that of standard English (lack of capital letters and all punctuation marks except parentheses, the use of the sign "&" rather than "and" written out, the division of the statement into lines of poetry). Which of these technical features are evident on hearing the poem read? Which must be seen? Is the poem more confusing to look at as a result of these grammatical idiosyncracies? More interesting?

Next, look at the first lines of each stanza:

love is a place

yes is a world

Their structures are parallel. Had the class foreseen that words like "love" and "yes" could fit in the blank in the first model sentence? If someone says that "love" is a thing and therefore fits, but that "yes" isn't a thing, you might point out other contexts in which the word "love" doesn't function so obviously as a thing:

They love it.

Love potion number nine.

A love child.

They might try, just to see how difficult it is without being completely arbitrary, labeling as traditional parts of speech "yes" as it is used in examples like these:

Did you find her? Yes.

I voted yes.

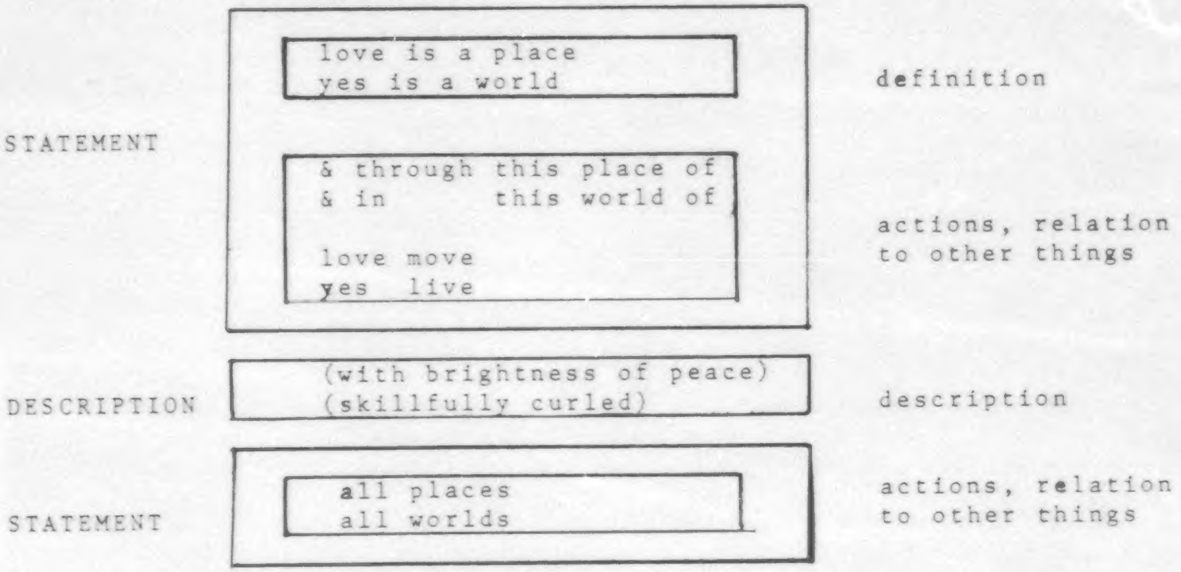
The hypocrite yessed me to death.

He's a real yes-man.

The paradox central to the first stanza is that of a singular "place" called "love" containing "all places." Cummings draws his effect from the very illogic of the proposition, and the class might weigh the distinction between a metaphorical and a literal truth. If love is a place, how might that place be described? Someone might read this stanza without the parenthetical comment: "love is a place/ & through this place of/ love move/ .../ all places."

How can love be a place through which all places move? Is there any such place in the universe? In what sense does love contain all experiences?

The class might work out a blocking, a diagram, to illustrate the structure of the poem. Juxtaposing lines from the first and second stanzas in the diagram would reveal that they are almost identical:



STATEMENT

love is a place
yes is a world

definition

& through this place of
& in this world of

love move
yes live

actions, relation to other things

DESCRIPTION

(with brightness of peace)
(skillfully curled)

description

STATEMENT

all places
all worlds

actions, relation to other things

Have the students draw lines around what they consider distinct parts of the poem, then label them in some tentative way as to what they do. (The model above is merely an idea of the sort of thing that could result.) It should be clear from the diagram that the words contained within parentheses, which are the only syntactically non-parallel lines in the stanzas, perform a function different from the other lines. What do they do within the poem; how does it make sense for Cummings to have put them within parentheses? What does the phrase "skillfully curled" suggest about the tone in which the poem is to be read?

The parallel structure of the two verses suggests parallel thought. What do "love" and "yes" have in common? Try reading the poem with the order of the stanzas reversed. Would this arrangement work equally well? (Is it relevant to the order of stanzas that "place" precedes "world," that "love" precedes "yes"? Which contains which? Is there a logical sequence?)

The poem has also a rhythmic logic. The class should scan the poem, marking syllables as long or short according to what they hear as several students, in turn, read it aloud.

lōve ĭs ă plāce

&̆ thrōugh thĭs plāce ŏf

lōve mōve

(wĭth brīghtnĕss ŏf pēace)

āll plācĕs

yēs ĭs ă wōrld

&̆ īn thĭs wōrld ŏf

yēs līve

(skīllfŭlly̆ cūrled)

āll wōrlds

Each line has two stresses; contrasting some of the different possible variations on the two-foot line within this poem demonstrates well how a poet manipulates rhythms to create various effects. What pace does a line which scans "long, short, short, long" (stanza 1, line 1) set? How does the third line - "long, long," affect this pace? And how does line four in turn contrast rhythmically with the line before it?

All important words receive stress. The two stanzas are rhythmically identical, excepting an extra short syllable in the fourth and fifth lines of the first stanza. Is there a musical reason for ending the poem with the second stanza ("all worlds") rather than the first ("all places")?

Although Cummings is not a formalist, this poem employs a tight musical scheme of repetition, rhyme, and off-rhyme:

place
place of
peace
places

world
world of
curled
worlds

Students should see that this, too, is a formal restriction for the poet, just as is the more conventional A B B A rhyme schemes of traditional poetry. To see how the division into lines affects the poem's music, the students might try dividing the same words differently into lines, then reading these versions to each other. What would be the change in emphasis if, for example, "love" and "yes" were moved up from the beginning of the third line to the end of the second, so that those lines read, "& through this place of love/ move/" and "& in this world of yes/ live/"? Can the students hear the difference in line divisions? What importance could the sight of, say, the word "move" isolated on a line have in one's interpretation of the poem?

_____________________ is a world

& in this world of

____________________ live

(___________________________)

all worlds

They should keep in mind the musical and formal qualities of Cummings' poem when writing their own, though they need not imitate "love is a place," nor even follow the model with absolute strictness. The poems could then be read aloud and discussed for the effectiveness of their sound and imagery. (The advantage of the model here is that the limited space for description both necessitates sharpness in the writing and gives focus to the criticism.) This is the sort of verse that might result:

food is a world
& in this world of
food live
(sour and sweets)
all worlds

As a further writing exercise the students could describe an unlikely world - the world of "yes" or some other, a world of "neither," or "ought" in particular detail. What would we see if we looked out the window in a "yes" world? Would there be shadows? dirt? Would there be anything non-material in a "food" world? etc.

2. "if everything happens that can't be done"

Prefatory to studying the second Cummings' poem, "if everything happens that can't be done," the students should complete these three sentences:

Birds sing sweeter than ___________________.

Buds know better than ____________________.

We're greater than ____________________.

The teacher should put a representative sampling of responses on the board, then discuss what characteristics they reveal. That a wide range of choices is possible is in itself interesting; birds might sing sweeter than "the most advanced man-made instruments," or than, simply, "dogs"; buds might know better than "full-grown flowers" or than "to open at night"; we might be greater than "yesterday, but less than tomorrow" or greater than "we think." "Than" indicates that a comparison is being made; what follows it can be a word - "Birds sing sweeter than angels" or a clause - "Birds sing sweeter than they used to." In each case, precisely what elements are being compared? ("Birds sing sweeter than angels" compares the singing of birds with that of angels; "Birds sing sweeter than they used to" compares the singing of birds then to now.) What kinds of words or constructions could not fit in the blanks?

The images might then be examined for their sound and sense. Without judging them as good or bad, the class might comment on the logic and originality of the choices. A comparison like "Birds sing sweeter than bees," for example, is suggested by our familiarity with the phrase "the birds and the bees" (which in turn has an alliterative base); does the familiarity of the linking of the two add to or subtract from the effectiveness of the statement? What is nonsensical about comparisons such as "Birds sing sweeter than hot peach pie" or "We're greater than surrealistic"? Do these images, despite their illogic, have any appeal? Which of these comparisons would hold true in a "world of yes"?

Have the class turn to "if everything happens that can't be done" (also in Appendix C) and, again, have several students read it aloud. If the sense of the poem is somewhat confusing, the spirit will not be, and this should come through in the readings. What in the rhythm and the words indicates how the poem should be read? What effect does Cummings seem to want to convey? The poem postulates a world essentially paradoxical - "everything happens that can't be done" - enumerates various manifestations of the paradox - "one's anything old being everything new," "deep in the high that does nothing but fall," etc. - and contains them all within the state of love - "now i love you and you love me/ (and books are shuter/ than books/ can be)." Have the class go through the poem and list the qualities of this world (which might very well be the "place of love" or the "world of yes" from the first poem):

everything happens that can't be done
anything old is everything new
tree is a bough
here is away
your is a my
forever is now

high falls
somebody is we
we're brighter than the sun

From a list similar to this the students can draw some generalizations about the state Cummings has set up. He sets up a linguistic equality of what we have been taught to consider linguistic opposites - here is away, old is new, high is deep. How must one's vision of reality be altered in order to see opposites as one? A good way to get at this might be to have the students see in how many ways they can complete the model sentence:

Your _______________ is my ______________________.

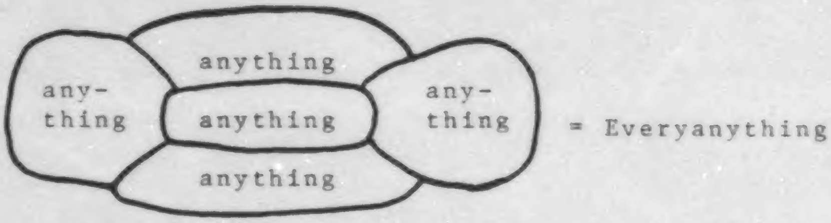
The relation between the words in the two blanks might be one of identity (Your name is my name), opposites (Your heaven is my hell), synonyms (Your house is my abode), functional difference in relationship (Your uncle is my father), a thing and its effect (Your test is my downfall). The words filling the two blanks need not necessarily be the same part of speech (Your black dress is my favorite), nor need they make sense (Your hat is my head). Students don't have to come up with all these categories, or affix these labels to them; they should simply see the variety of relationships subsumed under "Your is a my." Presenting the statement with and without the article -

Your is my
Your is a my

should clarify "a"'s function as a noun determiner; "my" functions differently in each case. ("This is a _________," will invariably take a noun in the blank; by analogy "my" functions as a noun in the sentence "Your is a my."

In the world of this poem, opposites are not mutually exclusive; yours may be mine as well. How is the conception of opposites destructive of unity? In what way does love promote unity where books do not("we're everything greater/ than books/ might mean")?

The grammatical assumption of this world is the general statement, the absolute rather than particularized observation, and is expressed in terms of indefinite pronouns - "everything," "anything," "nothing," "something," "somebody," and of course, "one," and on a logical compound of these, "everyanything." The class should examine how "if everything happens that can't be done" differs from "if what can't be done happens," how "anything's righter than books could plan" differs from "this specific thing is righter than books could plan." Can the students formulate a verbal or diagrammatic explanation of "everyanything" and of "there's nothing as something as one"? Someone might visualize everyanything, for example, as the field containing all "anythings":



People are generally told that to make their writing effective they must avoid vague generalizations in favor of specific detail; what does Cummings achieve by violating this canon? In this poem the last word of each stanza is the first word of the next; can students detect a slight difference in usage for "one" in stanzas one and two, for "so" in the second and third, for "now" in the third and fourth? A way to get at this is to substitute other words in both places: "forever was never till today"; but, perhaps, "thus I love you and you love me."

Another syntactic feature of the poem is the modifier in the comparative degree, the formal manifestation of the comparison of life and books: "anything's righter/ than books/ could plan," "buds know better/ than books/ don't grow." Cumming's twists in syntax are explicable when seen in terms of this pattern:

(thing) (verb) (modifier) -er

than books

(verb)

Thus "buds know better/ than books/ don't grow" (how does this differ from "buds know better than books grow"?), and books, when compared to books, are "shuter/ than books/ can be." The students might enjoy inventing more comparisons appropriate to Cummings' world that would fit this pattern, taking the freedom he takes with syntax and word-forms, as, for example:

Ducks walk plumper
than books
unglue

Birds come comelier
than books
can't count

Pines scent sweeter
than books
don't smell

They can criticize each other's comparisons for their ingenuity and aural appeal. (Does verbal clumsiness lessen the effectiveness of a construction like "Pigeons think wingier than books don't read"?)

The class might begin the structural analysis of the poem by grouping together for comparison the corresponding lines from each stanza:

if everything happens that can't be done
one hasn't a why or because or although
so world is a leaf so tree is a bough
now i love you and you love me
we're anything brighter than even the sun

(and anything's righter
(and buds know better
(and birds sing sweeter
(and books are shuter
(we're everything greater

than books
than books
than books
than books
than books

could plan)
don't grow)
tell how)
can be)
might mean)

the stupidest teacher will almost guess
one's anything old being everything new
so here is away and so your is a my
and deep in the high that does nothing but fall
we're everyanything more than believe

(with a run
(with a what
(with a down
(with a shout
(with a spin

skip
which
up
each
leap

around we go yes)
around we come who)
around again fly)
around we go all)
alive we're alive)

there's nothing as something as one
one's everyanything so
forever was never till now
there's somebody calling who's we
we're wonderful one times one

The parenthetical sections remain most constant from stanza to stanza. What kind of statement does each make within the poem? Is there any consistency in expression among the non-parenthetical lines? any logical sequence?

The poem's symmetries are also rhythmical (line length gives a visual indication of this). The number of feet is the same for corresponding lines in each stanza, 4 2 1 1 4 1 2 3 . The class might discuss the effect of the diminishing and augmenting line length on the sense and tone within a particular stanza, and also trace the variations of, say, the anapestic rhythm in the first line. Varying the rhythm destroys monotony in a poem; the class might compare the rhythms in these two versions of lines one through four of the third stanza to determine why Cummings chose the first:

so world is a leaf so tree is a bough
(and birds sing sweeter
than books
tell how)
so here is away and so your is a my

so world is a leaf so tree is a bough
(and birds warble sweeter
than books
recall how)
so here is away so your is a my

The "one" spoken of throughout the poem has its prototype in the unity of lovers, who come together "one times one" rather than one plus one. The wedding vows speak of "uniting this couple in holy matrimony"; two people who are married are said to be "spliced." As a final exercise with this poem, students might attempt to write a description of being in love, using Cummings' grammatical and syntactic devices (lack of capital letters and punctuation, use of adverbs in the noun position, etc.), and a vocabulary including "words that might have been in the English language but aren't" -- e.g., everywhen, newsome, sinly, unbe.

3. "love is more thicker than forget"

The students' experience with two Cummings poems should make the approach to "love is more thicker than forget" easier. This poem defines love by comparisons between its qualities and those of other things; it might therefore be useful first to investigate several relevant examples employing the comparative degree. Let the class examine these two statements:

blood is thicker than water

love is thicker than forget

Both fit within the frame "________________ is thicker than ________," but in the second example a verb, "forget," fills the noun position. Disregarding labels as to parts of speech, what qualities do the words "love" and "forget" have in common that do not apply to "blood" and "water"? "Blood is thicker than water" is both a literal truth and a figurative punning on the word "thicker"; why cannot "love is thicker than forget" be literally true? Is "love" a thing or an action? How does one tell the difference between these two uses of the word:

Love is wonderful.

I love him.

"Love" is one of many words in English which function either as verbs or nouns depending on the linguistic context, and here this syntactic principle is simply applied by analogy to another verb, "forget," to use it as a substantive. Have the class pick out several examples of words that have double functions as nouns and verbs so that they see just how common this is in English:

run, quiver, transfer, judge, time

The dynamic of our syntax is not toward changing verb to noun, as has been done here, but noun to verb. We have the option of using a noun as a verb just by putting it in a verb position within a statement and adding any necessary inflections; new verbs are constantly being added in this way to the language:

She telephoned (or phoned) me.

Two cities bus students.

Their wives garden. (as opposed to "Their wives' garden")

Man, that grooves.

"Love is thicker than forget" works just the opposite way. What form of the word "forget" would we normally expect in its place? Why might someone choose in this context to say "forget" instead of "forgetting" or "forgetfulness"?

The students should examine the unusual terms in which the comparison is made: How is love "thicker" than forget? They might discuss whether "thick" is used here in the same sense as it is in the expression "to be thick with someone," meaning to be close with him, to be friends.

Next the class can compare these sets of lines:

1. love is thicker than forget
2. thinner than recall

3. love is more thicker than forget
4. more thinner than recall

They will have already worked with the first line; does it differ at all in meaning from the third? Would you read these two sets of lines with different emphasis, or in a different tone of voice? What mood does the double comparative "more thicker" suggest? Perhaps the class would want at this time to examine the construction of the comparative degree in English, working without grammar books, simply deducing from as many specific examples as possible the apparent logic by which adjectives and adverbs form their comparative degrees. What characterizes words that take the "-er" suffix as opposed to those that take the base adjective preceded by "more"? Which words form their comparative degree either way? How is it that Cummings can use the word "shuter" - and we can say "more unique" - to good effect when these constructions make no logical sense?

The teacher should now have the students read the poem (in App. G, also). After the students have read it, and heard it read aloud, they might begin their analysis with the descriptive qualities in terms of which love and other things are compared. Have them isolate these qualities from the first and third stanzas:

thicker (or "thick" or "thickness")

thinner (or "thin" or "thinness")

seldom (etc.)

frequent

always

never

bigger

littler

It should be obvious upon examination that these words come in four pairs of opposites, as if Cummings were trying to set the outer limits of a phenomenon that could not be further pinned down. All these pairs can be analyzed in the same way as the first one was, though some of the comparisons, the "seldom" and "frequent," for example, are more complex. In the third and fourth lines of the poem love is being compared not with a thing or a phrase, but with a clause, subject and predicate - "a wave is wet." The logic is not the simple one of measuring love and "forget" for their relative thickness (one quality shared by two things), but that of measuring love's occurrence against a wave's being wet in terms of their relative frequency (two things, two qualities, one adverbial measure). The logic is further complicated by the common measure itself, "more seldom." Making an arrangement something like this might help undo the tangle:

seldom	frequent
a wave is wet	to fail
love is	love is

Essentially, Cummings has ranked love and some other thing along a scale measuring some quality, using instruments no more precise than "more" and "less." If "seldom" is once a year, how often is "more seldom"? How often is a wave wet? Does love occur more or less often than a wave is wet? Is "less often" equivalent to "more seldom"; if so, what qualities in the latter phrase led Cummings to choose it over the former? (The argument of consistency - all of the comparisons in this stanza are stated in terms of "more"- is certainly valid, but not sufficient. Students should see that to justify a word choice in terms of the formal, rather than the aesthetic, requirements of the poem, say the rhyme scheme, is to do little more than define a horse by calling him horselike.) The discussion could here broach the matter of obscurity or difficulty within a poem - what advantage might the difficult construction "more seldom" have over the more obvious "less often" just by virtue of being extraordinary?

Similarly, "love is/ .../ more frequent than to fail" compares the frequency of failing and loving. One would expect to see "love is/ .../ more frequent than failure," or, on the pattern of the first and second lines, "more frequent than fail." Again, the distinction between these forms is more one of emphasis than of meaning. Placing them alongside each other, the students might analyze the minute differences in emphasis (and also sound) between them in order to ascertain why the poet made the choice he did.

love is/ more frequent than failure

love is/ more frequent than to fail

love is/ more frequent than fail

Having said that love is "more seldom than a wave is wet" and "more frequent than to fail," what has Cummings told the reader about how often love does occur?

The class can in this way take the measure of the four sets of descriptive qualities in terms of which love is defined, and then move on to the alternate stanzas, 2 and 4. There is an abrupt grammatical change (reinforced by a rhythmic one - this the students might analyze) from the first to the second stanza, as from the third to the fourth. The comparative gives way to the superlative degree:

it is most mad and moonly

What is the effect of thus following up a comparison with an absolute statement? (To see this, to experience the difference in expansiveness between these stanzas, is to understand the basic structure of the poem.) The odd numbered stanzas very carefully take the measure of love - it is more than this, less than that - while the effect of the even numbered stanzas is to throw caution to the winds and exult; the alternation of the two creates a mood of happiness in which a slight taste of coyness and restraint moderates what would otherwise have been a naive exuberance. The second and fourth stanzas work on the principle of paradox: Love is both "mad and moonly" and "sane and sunly"; the sea is deeper than itself, as is the sky "higher than the sky." Do "less it shall unbe" (two negatives) and "more it shall be" say the same thing? In what sense is love immortal - "more it cannot die" - since lovers die?

"Moonly" and "sunly," like "love is more thicker than forget," are the result of the application by analogy of one dynamic aspect of English syntax. Just as many adjectives plus "-ly" yield adverbs, many nouns form adjectives with the addition of an "-ly" suffix:

scholarly, quarterly, lovely, timely, masterly

Even with words not normally made adjectives in this way, the resulting word is comprehensible:

moonly, sunly, ravenly, trouserly, chancely, eraserly

The students could examine the usefulness of such a construction as "It was a moonly night," or "He is a hatly man," as variations of "a moonlit night" and "a man wearing a hat" (do they suggest the same images, respectively?), and contrasts to "It was a moonless night," or "He is a hatless man." They might also have fun creating some of these new adjectives, considering in each case whether it has already an equivalent form in standard English and, if so, what that corresponding expression would be.

After the class has discussed the three Cummings poems they might discuss some general implications of this kind of love poetry. The students could rewrite "love is more thicker than forget" into standard English and use the two versions of the poem as a basis for discussion. Or they could simply re-examine a traditional love poem, perhaps the Shakespeare sonnet from the first section of the Love sequence, in the light of Cummings' work. Which seems the more appropriate vehicle for discussing love? for conveying intense emotion? What is implied when the speaker of a love poem, or any poem for that matter, refers to himself as "i" rather than "I"?

If Cummings' poetry seems to the students more relevant to the modern world, they should try to isolate the elements of his style and approach that they feel make him so. They might try rewriting his essential argument into prose and **from** this discuss how the prose and poetic statements about love differ, perhaps making reference back to the contrasting presentation in Russell's "Marriage and Morals" and Shakespeare's "Let me not to the marriage of true minds."

E. "To Be In Love" by Gwendolyn Brooks

In "To Be In Love," Gwendolyn Brooks presents a very personal, emotional definition of love, which can be used in contrast with some of the E. E. Cummings' poems studied earlier in this section. But before examining these areas of contrast, it will probably be more profitable to look closely at Brooks' poem first for an understanding of how she uses the poetic form.

Gwendolyn Brooks allows her "message" to flow, in general, free of form and **expected** perameters (in opposition to the Shakespearean sonnet, for example, where the message is molded and contained to fit a rigidly controlled rhyme scheme). Her poem, therefore, reads very much like thoughts articulated on a one-to-one basis, and thereby becomes a personal interaction between writer and reader. The movement of the poem is, like thought, sometimes sporatic, though undoubtedly there is internal control at all times --i.e., she never loses control of her message or the central thought of the poem even as the movement varies and the emotions become more intense.

Have the students read the poem first for their own initial reactions to it, and discuss what they see in the poem. Perhaps some of them will notice the shifts in movement and will wish to discuss how these affect the general flow, meaning, and effectiveness of the poem. Brooks alternates between free verse--generally when she moves into free thought--and a rhyme and off-rhyme pattern. Notice, for example, lines 1-11, where the alternation involves a movement from a definition of love to an emotional awareness of the bond that love creates between two people.

Simultaneous with free-verse/rhyme-scheme movement is a movement of another sort: a movement of emotions. After the inital definition of what it means to be in love, the poem moves to the sensitive awareness of love (lines 4-11) to the exquisite, almost unendurable pleasure of being together (lines 12-16) to the agony of separation (lines 17-26) to, finally, a reluctance to articulate this love. Students most likely are accustomed to love poems which extol the virtues of the beloved or speak in joyous terms of how wonderful it is to be in love. Miss Brooks, however, takes her poem beyond the latter and never touches the former. Thus we get a different perspective--and perhaps more insight--on love. How do these contradictions of emotions (exquisite agony of being together vs. the agony of being apart) affect the poem and its message? How are these contradictions borne out in the tone and form of the poem?

The final lines of the poem, beginning "Oh when to declare/ Is certain Death!," reinforce a reluctance to declare her love which is mentioned earlier:

> You cannot look in his eyes
> Because your pulse must not say
> What must not be said.

It is obvious that what must not be said or declared is "I love you," but why should one who loves as deeply as the speaker in this poem be afraid to say these words?

At this point it might help students to consider various interpretations of these lines (14-16 and 27-32) if you read to them William Blake's "Love's Secret" (See Student Appendix E):

> Never seek to tell thy love,
>   Love that never told can be;
> For the gentle wind does move
>   Silently, invisibly.
>
> I told my love, I told my love,
>   I told her all my heart;
> Trembling, cold, in ghastly fears,
>   Ah! she did depart!
>
> Soon as she was gone from me,
>   A traveler came by,
> Silently, invisibly:
>   He took her with a sigh.

How does Blake's poem compare with Brooks'? Is the speaker's reluctance to tell her love in the Brooks poem based on the fear that to do so will result in what happened in Blake's poem--that is, that she will lose her lover? If so, how do you reconcile this interpretation with the final two lines of Brooks' poem: "To see fall down, the Column of Gold/ Into the commonest ash."? If not, what other interpretation of the reason for the speaker's fear to articulate her love do these final lines suggest? What is the "Column of Gold"? What is meant by "commonest ash"? How does declaring one's love reduce the former to the latter? Is she simply saying that some emotions can not, or should not, be expressed in words lest they lose their beauty and uniqueness? Or is she perhaps saying that words are simply inadequate to convey deep emotions? Or, looking again at the Blake poem, are they both implying that love imposes a burden of responsibility on the other and thus to tell one's love only frightens the other person away?

Excluding "Column of Gold," and "the commonest ash," the metaphors of the poem--"tasting together the winter, or light spring weather," "your arms are water," and "beautiful half of a golden hurt"--are simple and straightforward. These can be approached on the basis of how effective they are, how much they contribute to the definition of love Miss Brooks has given to us in her poem. And, finally, the poem as a whole can be looked at in terms of how accurately it captures what it means to be in love. Are the complexities of love--the tensions, the paradoxes of simultaneous pain and pleasure, the fear and anxiety--which Miss Brooks presents in the poem realistic? Are these conflicts and contradictions an inherent part of being in love as we all experience it, or is Miss Brooks' definition too restrictive to apply to all lovers?

This brings us to a comparison of the attitudes toward love and the methods of defining love found in the Brooks and Cummings poems. Both poets give us definitions of love, though Cummings is more concerned with love as an entity in itself, while Brooks is concerned with ideas and feelings of those in love. Still, the tones of the poems tell us a great deal about each poet's attitude toward love, and in the Cummings' poems we can infer some of the feelings of the lovers. Have the students compare the tones of the three Cummings poems and the one by Brooks. How do they differ? What do these tones tell us about the attitudes and experiences of the speakers in the poems regarding love? Take, for example, the speaker in "love is a place." What parts of Gwendolyn Brooks' poem do you think he would agree with? What parts might he take exception to? What about the speaker in "if everything happens that can't be done?" How would he respond to the experience of love Miss Brooks portrays?

"Love is more thicker than forget" presents an interesting contrast with "To Be In Love" because of the differences in the methods the poets use to define love. Cummings defines love by comparisons; Brooks defines it by emotions. Nevertheless, there are strong emotions implied in the Cummings poem and a belief that love is eternal. Does the Brooks poem imply this same belief? The fact that Cummings is talking about love in an abstract sense, while Brooks is examining the ideas and feelings of people in love, may be used as an argument that the two poets are not talking about the same thing at all. Let the students discuss this possibility and decide for themselves whether this is the case and, if so, whether the two different approaches have any bearing on the validity of the definition each poet gives. Which of the two attitudes toward love is the more ideal? The more realistic?

As a writing assignment, the students could use the title "To Be In Love" and write their own definitions, based on the emotions they feel, or felt, or imagine that capture the essence of being in love. Allow them freedom to choose their own mode of writing, whether in the poetic style Cummings uses or that which Brooks uses, or in prose form.

F. "To His Coy Mistress" by Andrew Marvell

Andrew Marvell's "To His Coy Mistress" is a delightful entry in the Passion section of Love, for his poem indeed presents a strong argument for passion to be satisfied now! The juxtaposition of the elegant tone and manner of the poem with the speaker's lusty meaning and haste to consummate his love results in a poem that students can have great fun with, while, at the same time, they will be learning new stylistic devices for achieving certain effects in language and gaining some insight into the process of logical reasoning.

Marvell is noted for his use of paradox in his poetry. As Louis Untermeyer describes Marvell's poetry: "It is both worldly and detached from the world, elaborate and yet colloquial, rhetorical yet essentially reasonable."[1] Certainly in Marvell's "To His Coy Mistress" we see evidence of his use of paradox, as well as his talents for employing wit and irony strategically. In the course of studying this poem, the students should become aware of these devices and their overall effect.

Students will probably respond more favorably to this 17th-century poem if they have the opportunity to experience it as a whole before going into an analysis of its parts. Therefore, some techniques from the Voice Workshop would serve especially well in introducing the poem.

Before class starts, have two or three male students tape a reading of a section of the poem. The poem is divided naturally into three parts, and any of these parts can be used, though the second part--"But at my back I always hear/ .../ But none, I think, do there embrace."--would probably present more latitude for oral interpretations. When class begins, have students turn to the poem in their Student Manuals so they can read along as you play the tape. Afterwards, let them discuss the differences in the readings. What words or lines in the poem justify a certain tone to be used? What tone best captures the speaker's meaning and manner? Which of the readings best conveyed these?

"To His Coy Mistress" really should be read aloud, or better yet, acted out so that the nuances of tone and manner can be related to a context. Have one or two couples act out the poem, the young men reading the poem as they feel the speaker should say it and the young ladies responding in the manner they feel is appropriate. The ensuing discussion should raise questions that will touch on tone, irony, wit, paradox. As much as possible, have students compare the three parts of the poem in terms of tone, irony and wit. Have them select examples of irony and wit that they find most interesting or amusing. (Should some wonder about the meaning of "slow-chapt" in line 40, chaps are jaws; thus, the term means slow-devouring. Similarly, you might point out that "thorough" in line 44 meant, in the 17th century, through.)

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[1] From A Treasury of Great Poems: English and American, Louis Untermeyer (Simon and Schuster), p. 483.

Marvell's poem is divided into three parts which conform to the classical syllogistic structure--that is, the first part presents the major premise ("Had we but world enough, and time/ This coyness, lady, were no crime"); the second presents the minor premise ("But at my back I always hear/ Time's winged chariot hurrying near"); and the final part presents the conclusion ("Now, therefore, while the youthful hue/ Sits on thy skin like morning dew..../ Now let us sport us while we may"). As students compare the parts of the poem, it might help them to become aware of the movements of Marvell's argument if you ask them about the differences in the reasoning behind the statements in parts one and two. Once they see the relationship between the first two parts, they should have no difficulty in recognizing that part three offers a conclusion to deductive reasoning. At this point, you might ask the students about the logic of Marvell's argument. Are there fallacies in his arguments? Is part three a logical conclusion to the premises set forth in parts one and two?

Although Marvell's language throughout the poem is fast-moving (notice the number of monosyllabic words), there is a difference in mood--as well as in tone--in the three sections. What is the mood created in each section? How does the imagery of each section evoke that particular mood? Have the students select and discuss any images, allusions, and metaphors they find particularly striking. "My vegetable love" (line 11), for example, is an interesting one. What does Marvell mean by it? What effect does such an image produce in the message of that line? This particular phrase is sometimes selected as an example of hyperbolic statement--that is, one that is exaggerated for effect, but not to be taken literally. How might this statement be interpreted as a witty exaggeration? On the other hand, in view of the speaker's passion and haste, how might this phrase be interpreted as an understatement?

Some students may feel that Marvell's arguments for experiencing life and love to the fullest now--though written in the context of a Puritan environment--are analogous to the arguments of many of today's youth for experiencing everything now, though their context is the ever-present threat of nuclear destruction or mushrooming pollution or widespread racial conflict. This may require quite a stretch of the imagination, but if some see such relevance in the poem, encourage them to support their contentions by referring to specific arguments or passages in the poem which have analogous meanings.

As a culminating activity, the female students may find it an interesting challenge to write a response to Marvell's argument, either in the voice of a 17th-century "coy mistress" or in the voice of today's emancipated woman. The young men might find it equally challenging to translate Marvell's arguments into a contemporary one along the same lines. Again, allow them to decide for themselves which mode of writing--poetry or prose--and which level of language--standard or colloquial--they feel will best achieve the over-all effect they have in mind.

G. "The Love Song of J. Alfred Prufrock" by T. S. Eliot*

Eliot's "Prufrock" may be a difficult poem for many students; therefore, it is probably not a good idea to attempt a comprehensive line-by-line analysis unless there are many class periods that can be devoted to such an in-depth study. More relevant to the unit--and probably more satisfying to college freshmen at this stage--would be a selective sampling of interesting and verbally striking moments from the poem, together with some general sense of its overall drift.

Prufrock seems to present a clear modern profile of a man immobilized by his own irresolution in a sterile and "unchoosing" world. He alternates between intensity and triviality, between passion and an utter sense of futility. His ambivalence strips him of the ability to act or respond in any way other than superficially--when indeed he does respond, at all. His exhaustion and weariness with the apathetic realm in which he lives and moves are perhaps best suggested by the repetitive refrain which portrays the meaningless small talk of a teatime atmosphere:

> In the room the women come and go
> Talking of Michelangelo.

This, therefore, may be a good place to begin. It might be effective to put this couplet on the board at the start and to ask students what sort of room and what kind of women the poet may have in mind, and what sort of effect the almost comical rhyme (women come and go; Michelangelo) may have upon them. What does the sound of the rhyme convey about the poet's attitude toward "the women"? Why would they talk of Michelangelo?

Next, it might be helpful to consider the specific situation of the poem: "Let us go then, you and I . . ." Who is talking, and to whom? ("You" has been hypothesized to be the reader, Prufrock's female companion, and another part of himself. All are supportable.) Where are we? Through what landscape do we pass?

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*Since "The Love Song of J. Alfred Prufrock" presents a portrait of a man unable to make any meaningful resolutions about himself, his condition, or life around him, some teachers may prefer to use this unit with the Choice Sequence. If so, the intriguing question is whether Prufrock really is presented with any choices other than simply superficial ones. Other teachers may wish to use this unit with the Self and Alienation Sequence. The central questions in that case would be: What is Prufrock's self-image? What kinds of alienation are confronting him?

Ask students to try to select enough details of concrete localization and description to pin down a physical or metaphysical context for the poem. Some of the more graphic phrases that they may bring up, or to which you may wish to point them, are the following:

> The muttering retreat
> Of restless nights in one-night cheap hotels
> And sawdust restaurants with oyster shells . . .
>
> The yellow fog that rubs its back upon the window-panes,
> The yellow smoke that rubs its muzzle on the window-panes
>
> Slipped by the terrace, made a sudden leap,
> And seeing that it was a soft October night,
> Curled once about the house, and fell asleep. . .
>
> Stretched on the floor, here beside you and me . . .
>
> After the cups, the marmalade, the tea . . .

Although it may seem demeaning to a poem of so much significance and stature, the above process (of asking, essentially, who? why? when? where?) will probably make students feel more at ease in an undefined terrain and less confused about the basic context of the monologue.

The next stage might be to point to some of the less concrete, less literal statements of description and locale and attempt from these to decipher something of the imaginary, implied world of inner meanderings in which the speaker dwells. These might include such phrases as the following:

> Streets that follow like a tedious argument
> Of insidious intent . . .
>
> I should have been a pair of ragged claws
> Scuttling across the floors of silent seas . . .
>
> We have lingered in the chambers of the sea . . .

The first passage quoted above may represent merely an intricate elaboration upon a realistic description of a certain kind of "streets." But the second and third passages clearly indicate a departure from reality and a phantasized voyage to another kind of land. What land? And what mood in the speaker generates such a phantasy? Who is the man who lingers "in the chambers of the sea" and dreams of being "a pair of ragged claws"? This question leads to the third part of the unit.

At this stage, teacher and class might leave behind the obvious basic questions of "who" and "where we are" and look instead at the kinds of things that the speaker is worrying about.

The teacher could, to begin with, ask the class what the order of progression in the poem seems to be, hopefully eliciting that it resembles the free associations of Prufrock's mind. He may wish to point out the reiterated interrogatory emphasis of Prufrock's speech--at times an almost uninterrupted sequence of half-stated intentions, half-corrected misunderstandings, and half-swallowed questions:

> Time for you and time for me,
> And time yet for a hundred indecisions,
> And for a hundred visions and revisions.
> Before the taking of a toast and tea . . .
>
> And indeed, there will be time
> To wonder, 'Do I dare?' and, 'Do I dare?'
>
> Do I dare
> Disturb the universe?
> In a minute there is time
> For decisions which a minute will reverse . . .
>
> So how should I presume?
>
> And how should I then presume?
> And how should I begin?
>
> Should I, after tea and cakes and ices,
> Have the strength to force the moment to its crisis?
>
> And would it have been worth it, after all . . .
>
> Would it have been worth while . . .
>
> It is impossible to say just what I mean!
>
> That is not it at all,
> That is not what I meant at all!

The above passages, cumulatively, convey the image of indecisions, detour, indirection, vagueness, fear. The questions they finally seem to pose are essentially: What's the trouble? What's the matter with this guy? Why is he so timid, and what is he so timid about? One of the possible causes of Prufrock's indecision may be a romantic confrontation. Certainly the above passages permit such an interpretation. What role does sex play in Prufrock's dilemma? Is the urge toward sexual freedom evident in the poem? Do you think that an obvious part of his dilemma is a fear of rejection or of unrequited love?

Allow the students to pursue this possibility for awhile. Have them select lines from the poem which they feel support the interpretation that Prufrock's problems and fears are related to love and/or sex. Is there a single woman present in the poem?

Is she really there, or is she only in his mind? "Smoothed by long fingers . . . here beside you and me . . . settling a pillow by her head . . ." What is the issue at stake in Prufrock's mind when he wonders whether he should "force the moment to its crisis"?

An examination of Prufrock's self-image may have bearing here in determining whether Prufrock is concerned with any amorous inclinations. In what terms does he specifically describe himself? The class may want to look through the poem to see exactly what the speaker does tell us of himself. They may discover, among other things, that he is balding, wears a morning coat and a "rich and modest" necktie, and wears (or decides to wear) "white flannel trousers". He describes himself as "an easy tool . . . cautious . . . meticulous . . . almost ridiculous". How do the students feel? Do these terms fit? If so, ask them to point to specific moments which support such a self-portrait. If not, ask them to supply a different description of him. Is he wholly ridiculous? Is there sadness in him? Or is the man who says,

> I grow old . . . I grow old . . .
> I shall wear the bottoms of my trousers rolled.

too superficial to be pitied? Is he a "humorous" figure? What elements of the comic do you note?

Prufrock also describes himself in comparison with historical and literary figures. It might be interesting for students to note this use of allusions to give greater insight into a character. They should be able to spot the following:

1. But though I have wept and fasted, wept and prayed
   Though I have seen my head (grown slightly bald)
   brought in upon a platter,
   I am no prophet--and here's no great matter;

2. Would it have been worth while,
   To have bitten off the matter with a smile,
   To have squeezed the universe into a ball
   To roll it toward some overwhelming question,
   To say: "I am Lazarus, come from the dead,
   Come back to tell you all, I shall tell you all"--

3. No! I am not Prince Hamlet, nor was meant to be;
   Am an attendant lord, one that will do
   To swell a progress, start a scene or two,
   Advise the prince; no doubt, an easy tool,
   Deferential, glad to be of use,
   Politic, cautious, and meticulous;
   Full of high sentence, but a bit obtuse;
   At times, indeed almost ridiculous--
   Almost, at times, the Fool.

The first reference, to John the Baptist, compares his literal beheading with Prufrock's spiritual one, leading to the irony of his seeing his own head "brought in upon a platter". Under what circumstances could Prufrock imagine himself to be "served up"? Why might he insert the parenthetical "grown slightly bald"? In comparing himself to the apostle, he shows how different they are and in what different circumstances they live, "I am no prophet--and here's no great matter." Is there any cause that might take the place of religion in Prufrock's life?

In comparing himself to the hero Hamlet, also, Prufrock labels himself unheroic. Ask the students why he calls Hamlet "Prince Hamlet" and not just by his name. Those of them who know the play may draw parallels between the "attendant lord" and Polonius.

The allusion to Lazarus is more difficult. It might be clearest to begin by discussing Lazarus' literal death and Prufrock's spiritual one. Is Prufrock, like Lazarus, going to be revived? In the Bible, Lazarus does not answer when asked to describe the world of the dead.

"Would it have been worth while.... To say .... I shall tell you all" could be juxtaposed with the lines which follow in the poem. Prufrock fears that

> one, settling a pillow by her head,
> Should say: that is not what I meant at all.
> that is not it, at all.

Soon after he says

> It is impossible to say just what I mean!

The inability to say what he means is one key to Prufrock's problem. Do the students see him as a well-educated man? And why would a literate man be unable to express himself?

The distinction between a verbal society and a desired existence more primitive--here associated with water--runs through the poem. The class could trace the contrasting images of sea and land worlds in the last ten lines: What do the mermaids symbolize or signify? Why is it (in the last line) that "human voices" should have the power to make a man drown? How would a man who can not say what he means feel about words and speech? What does Prufrock seem to long for in these closing lines? If students bring up a confusion about the use of colors in these last lines the teacher might point out that things associated with Prufrock--his trousers and the water as he sees it--are black and white (the color of newsprint, perhaps?), whereas the sea-girls are draped in "red and brown", colors of nature.

Looking now at the total portrait Prufrock paints of himself, we see a priggish man bogged down in a morass of irresolution; he is paralyzed in the face of choice, unable to say what he means or to make any meaningful decisions for himself upon a serious level, suspended between trivia and profundity. Instead of purposeful action, he escapes into vague dreams, allusions, and images, and places his reliance upon trivial, almost meaningless social choices--the parting of his hair, the wearing of white flannels, the eating of a peach. Does this portrait of an ineffectual, seemingly effeminate and ridiculous man conflict with the possibly amorous inclination echoed in the lines, "Do I dare," "How should I begin?," "Force the moment to its crisis"? Is the giving of himself in love the major and overriding cause of his indecision? Or is it a total syndrome of a much more pervasive paralysis? Have the students re-examine the title of the poem in this light. Note the business-like signature of "J. Alfred Prufrock." Could anyone who signified himself as J. Alfred Prufrock have a love song? What are the ironies behind the title? Is this, then, really a love poem? If so, to whom, or to what?

At any point along the way, the teacher might want to turn one of these questions into a writing project. It is urged, however, that students not be asked simply to "interpret the poem." More appropriate to the unit, and to the nature of the poem itself, might be a writing assignment directed at the portrayal of a character (real or imagined) suggested by Prufrock. Do the students know, or can they dream up, a person so diminished in his own esteem as to be reduced to the self-image of a pair of ragged claws beneath the seas? (If students are familiar with Kafka's story, "The Metamorphosis," an interesting comparison might be drawn.) They might write an interior monologue for this character, or describe him from the point of view of either an objective observer (perhaps the impatient lover in Marvell's "To His Coy Mistress") or one with a bias for or against him (perhaps the girl he is too timid to court). Yet another possibility would be to have the students prepare two short character sketches of Prufrock, one as he is and one as perhaps he'd like to be.

A shorter writing assignment that can be done in class is one based on the use of metaphor, using Eliot's, "I should have been a pair of ragged claws/ Scuttling across the floors of silent seas," as a model. The students' metaphors need not be demeaning, of course; however, they should draw upon images relevant to the students' own lives and perceptions of themselves. Discussions afterwards of these metaphors can be very productive in getting students to appreciate the uses of metaphors and analogies, and to distinguish between poetic metaphors and metaphors which are merely clichés.

H. Passion in Retrospect: Excerpts from Spoon River Anthology by Edgar Lee Masters

The excerpts from Spoon River Anthology which comprise this unit present a wide range of perspectives on and responses to love and passion. Most of the monologues appear in pairs and thus give us an opportunity to hear each partner's inner thoughts and candid feelings on the same experience. The monologues, therefore, are unique in this sequence on Love in that they allow each speaker to tell his own version of the affair, rather than giving the words and thoughts of only one speaker and leaving it to the reader to infer or deduce what the other person's thoughts, emotions, and responses must be.

In addition, the excerpts exhibit an artistic presentation that is different from those studied thus far. In comparing these monologues with the form of the other works in this section, students should become aware of the broad differences between two types of artistic presentation--i.e., the direct form as used in drama and dramatic monologues in poetry, and the indirect form as used in ballads, short stories, novels, and most poetry--as well as the more subtle differences in form that occur in each type of presentation. In the process of reading, acting out, and discussing these excerpts and comparing them with other works, students will be able to examine both the direct and indirect forms of writing in relation to the effects produced. Thus, they should not only become familiar with these artistic forms, but should also be able to choose a specific form of writing to produce the effect they intend.

Since the excerpts are dramatic monologues, the class will get more out of them by seeing them dramatized. At the same time, the dramatization will serve to point up some of the differences between these poetic monologues and drama. Select volunteers from the class to portray the Narrator who sets the scene in "The Hill"; the couples Mary McNeely and Daniel M'Cumber, Elsa Wertman and Mrs. Purkapile, William and Emily; and the two characters who appear without partners, Hon. Henry Bennett and Ezra Bartlett. It would be a good idea to select the cast in advance of presenting the unit, so that they will have a day or two to plan their presentation and possibly select background music should they wish it. Caution them, however, that in planning their presentation, they must use the excerpts in their original monologue form and not rewrite them as dialogues.

After the class has seen the presentation, discussion should center first on the dramatization as a whole: What is the dramatic situation? What is the state of the speakers? From what perspective do the speakers examine their life involvements? The students should come very easily to the realization that all the characters are dead, and they may wish to discuss the novelty of this. However, don't allow them to dwell too long on this before moving into discussion of the form of the presentation. What is the effect of having the characters speak in monologues addressed directly to the audience? What elements in the presentation help to create a sense of alienation? How is this presentation different from other artistic presentations the students have previously seen or read? How does the effect produced by this presentation differ from effects produced by other forms of story-telling? Encourage the students to cite examples--from works in this or other ISE English sequences, or from works they have studied elsewhere--as they compare the form and effect of Spoon River Anthology with other works.

As students compare these poetic monologues with other forms of storytelling, drama will undoubtedly be one of the forms mentioned. When it is, you might use that opportunity to explore with the class some of the finer points of distinction: What differences specifically are there between these poetic monologues and a play? In what ways are they similar? How does a monologue in a drama--for instance, the Singer's monologue in The Caucasian Chalk Circle (Responsibility Sequence) or Hamlet's "To Be or Not to Be" soliloquy --differ from a dramatic monologue in poetry? How do they differ in overall effect? What are some of the advantages and disadvantages of this poetic monologue form in relation to the traditional dramatic form? in relation to other forms of story-telling? Again, encourage the students to cite examples from other works they have studied as they make these comparisons and begin to reach at least tentative conclusions about direct and indirect forms of presentation. Some of their conclusions may be a bit vague and "shaky" at first, but as they gain more experience with both forms, and particularly as they begin to experiment with these forms in writing, the distinctions should become clearer and the conclusions more firmly grounded.

Next, have the students look at the individual poems from Spoon River Anthology in terms of the various perspectives they offer on the complexities and consequences of intense emotions. Each poem presents a different "face" of passionate love: fleeting passion, foolish passion, lust, possessive love, unrequited love, enduring love. Let the students discuss and decide what "face" of love and its attendant response each poem represents. For example, Daniel M'Cumber illustrates the fickleness of some kinds of love, while William and Emily affirm the endurability of other kinds of love; Mary McNeely responds to losing her lover by going into seclusion and virtually withdrawing from life, while Louise Smith responds to a similar situation by deliberately distorting her love into hatred.

It does not matter what label the students attach to each "face" of love; the important thing is that they see the differences in the kinds of love and responses the poems present, and are able to discuss the realism--or lack of realism--in the poems. In cases where two poems are coupled to present the inner thoughts of each person, have the students compare each partner's version of their love affair. Does each version represent an honest assessment of the affair and one's own behavior as well as the other's behavior? Does Daniel M'Cumber's final statement, "Why, Mary, McNeely, I was not worth/To kiss the hem of your robe," represent genuine appreciation he has gained from his experience of being rejected by Georgine Miner, or is it only an attempt to justify his behavior in leaving Mary?

In some of the poems there are obvious discrepancies between each person's perception of the affair. Roscoe Purkapile, for example, speaks of his wife's love for him being so strong, so intense that he felt trapped:

> She loved me. Oh! how she loved me!
> I never had a chance to escape
> From the day she first saw me.

He paints a picture of a wife so in love with him that she remained faithful and forgiving regardless of what he did. Mrs. Purkapile, however, gives another interpretation of her behavior:

> But a promise is a promise
> And a marriage is a marriage,
> And out of respect for my own character
> I refused to be drawn into a divorce
> By the scheme of a husband who had merely grown tired
> Of his marital vow and duty.

Thus, she pictures herself as a martyr to her marriage vow. The overpowering love Roscoe speaks of lacks the slightest hint in his wife's version. How do you account for such a blatant discrepancy?

In earlier units in this sequence, we have looked at different definitions of love. Mary McNeely offers another: "To love is to find your own soul/Through the soul of the beloved one." Ask the students what they think of this definition. How does it compare with those given by Gwendolyn Brooks and E. E. Cummings in their poems?

After the class has completed a careful examination of the monologues, some students may wish to select a few of the poems to be dramatized again in light of any new interpretations they may have gained from the discussions. Or they may wish to rearrange the excerpts in a sequence they think will present their view on the theme of love and passion. If so, allow the students to do any of these activities and encourage the class to discuss afterwards the effectiveness of the presentations in capturing the tones, moods, attitudes, and personalities they wished to convey.

Another possibility for individual or small group activity is to have the students bring in any poem, accompanied perhaps with photographs, pictures, cartoons, or records, that will present another perspective or "face" of love and passion.

For writing assignments, various possibilities are appropriate for getting the students to practice both direct forms of artistic presentations:

1. Select a related couple of the poems and rewrite them in the form of a short play.

2. Rewrite some of the excerpts in the form of a short story or ballad.

3. Write a dialogue between two of the characters in which they confront each other on their views of the

love affair and each one's response to it. Be sure to assume the voice of each character.

4. Select one of the characters--other than Mary McNeely --and write a poem in which that character gives the definition of love from his own perspective. Again, use the appropriate voice for that character. (Gwendolyn Brooks', E. E. Cummings', or Mary McNeely's poems may be used as models, or the students may use a poetic style of his own.)

After each student's writing has been read and/or performed, encourage the class to examine closely the effect produced, always with the intent of deciding whether the form of writing the student chose was appropriate for the effect he wished to produce.

I. Medea by Euripides

Medea presents a view of love and passion as powerful emotions which, when thwarted, can become destructive forces. In presenting this view, Euripides patently proves the old adage, "Hell hath no fury like a woman scorned." No discussion of love and passion, however, would be complete without some recognition that these emotions are not always tender and beautiful, that sometimes they are just as responsible for some of the darker deeds of man as they are for some of the most lofty and noble. Certainly in the character of Medea we see these intense feelings becoming distorted and precipitating the action and tragedy of the play. Her ultimate revenge against her husband for abandoning her may seem shocking and bizarre--particularly in terms of our normal, "real-life" expectancies. But in terms of Greek myths and the character of Medea as they present her, her behavior is virtually predictable.

When audiences in ancient Greece saw Medea performed, they already knew the myth of Jason and the Golden Fleece, in which Medea figures so prominently. Present-day students, however, may not have this background information. Although the gist of the legend up to the action of the play is told by the Nurse in the opening of the drama, a more thorough familiarity with the legend will enhance students' understanding of the play and, more importantly, of Medea herself. For this reason, excerpts from Edith Hamilton's Mythology dealing with this myth are given in Appendix I of Section II: PASSION.

Before assigning the play to be read, it will be well worth the effort to have the students read the myth and spend a day or two discussing and writing on it. Discussion of the myth might center first on the character of Medea. (Later, after the play has been read, students might compare the two portrayals of Medea.) What impression of Medea do we receive when we first encounter her? What descriptions of her and her behavior help to convey this impression? How is this impression affected by the knowledge that Medea has magic powers? by the use she makes of her powers? By the end of the excerpt, Medea has used her magic to cause death and misery to a number of people, all in the name of love for Jason. Can love be used as a justification for her actions? Does the fact that she committed each of these deeds to help her loved one against his enemies, rather than to bring about any gain for herself, mitigate somewhat the evil of her deeds? Toward the end of the excerpt, the King of Corinth sentences Medea and her sons to exile, from fear that she may do harm to his daughter, for whom Jason had forsakened Medea:

> In the first amazement at Jason's treachery and in the passion of her anguish, Medea let fall words which made the King of Corinth fear that she would do harm to his daughter---and he sent her word that she and her sons must leave the country at once. That was a doom almost as bad as death. A woman in exile with little helpless children had no protection for herself or them.

In view of Medea's character and powers, is the King justified in his fears? Also in view of these things, is exile a reasonable precaution against her harming his daughter? What precautions might be reasonable under the circumstances? The sentence of exile is described as "a doom as bad as death" because Medea and her children would then be without protection. How can you reconcile this view of Medea as being without protection with the knowledge of her magical powers?

Jason's character should also be discussed. What is our first impression of him? How is this impression affected by subsequent knowledge of Jason? Jason's relations with Medea are, of course, crucial to the action of the play. When he first meets her, while seeking the Golden Fleece, the two are described as being "stirred by the breath of love" and "smiling with love's desire." Yet, later in Corinth, he engages himself to marry the King's daughter and seems content to let Medea go off into exile. How do you account for this change in his attitude toward Medea? What are his reasons for wanting to leave her and marry the King's daughter? Jason argues that his marriage would be to Media's advantage, too. Are his arguments reasonable? Support or refute his arguments. On what grounds can his treatment of her be justified after she has done so much for him? Jason has had ample experience with Medea to be fully aware of the awesome power of her magic and the extremes she will go to in her use of them. Yet, he abandons her for another woman, bitterly assails her for being foolish in not being grateful for all he has done for her, denies that it was really she who saved him, and angrily washes his hands of any further responsibility for her. How do you explain Jason's apparent lack of fear that she may use her magic to harm him? his apparent lack of suspicion that she will seek revenge, as the King fears she will?

A brief look now at the narrator's attitude toward Medea in this account of the myth will aid students later in a comparison of the portrayals of her in this story and in Euripides' play. What is the narrator's attitude toward Medea? toward Jason? With whom does he symphathize? Have students cite passages that reveal the narrator's attitude toward each. The following passages from the account are quite indicative:

> All that she did of evil and of good was done for him alone, and in the end, all the reward she got was that he turned traitor to her.
>
> They came to Corinth after Pelias' death. Two sons were born to them and all seemed well, even to Medea in her exile, lonely as exile must always be. But her great love for Jason made the loss of her family and her country seem to her a little thing. And then Jason showed the meanness that was in him, brilliant hero though he had seemed to be: he engaged himself to marry the daughter of the King of Corinth. It was a splendid marriage and he thought of ambition only, never of love or of gratitude.

In spite of the horrible deeds Medea has committed--albeit in the name of love--the narrator portrays Medea as a tragic figure, bereft and deserted in a foreign land, with no protection for herself and her children, not even a kind word from Jason for all she has done for him. Jason, on the other hand, he describes as a cold-hearted opportunist, thinking of no-one but himself, and using Media'a love to reach his own ends. What reasons might the narrator have for sympathizing with Medea and condemning Jason. Granted Jason has ill-treated Medea, but, within the context of the myth, is his crime more dastardly than hers? Does Medea get her "just desserts"? What, by inference from the narrator's point of view, would be Jason's?

The end of the myth has been deliberately omitted from the appended excerpt; the excerpt ends as Medea is plotting revenge. After the students have sufficiently discussed the myth to have gained insight into the characters of Medea and Jason, the motivations behind the events of the myth, and the stance of the narrator, have them write their own endings. On the basis of the students' knowledge of Medea and what has transpired between her and Jason, what kind of revenge is she likely to take? What kind of account is the narrator most likely to give of her revenge? How might the myth have ended? Of course, it is not necessary--nor even desirable--that the students come up with the same ending as the original myth; however, it is important that their endings be consistent with what they know of the characters and events of the original myth, and that the tone of their passages be consistent with the attitude they have already ascribed to the narrator. After the students have written their endings, have them read their papers to the class and encourage the class to discuss the various endings in terms of their consistency and appropriateness. Perhaps the class might also like to dramatize some of the endings. If so, allow groups of students to do so, either in Chamber Theatre fashion or as skits.

By this time, the students should be familiar enough with Jason and Medea to read the play with understanding of the characters and anticipation of the events.

Since the students' discussions of the portrayal of Medea in the myth are still relatively fresh in their minds, it might be best to open discussion of the play on the same note. What type of portrayal does Euripides give of Medea. Does his treatment of her have elements of sympathy for her predictament, as the mythic interpretation had? Cite examples to support your opinion. Euripides has at times been considered to be a misogynist, though this contention can be easily countered by citing others of his heroines--notably Helen, (in the play by the same name, included in Three Great Plays of Euripides). But looking at only this play, Medea, are there grounds for calling him a woman-hater? Granted, he recounts the evil that Medea did, but he did not invent those deeds himself; they were all part of the original legend on which he based his play. To refute or support the charge that Euripides was a woman-hater--on the basis of this one play--we must look at the way in which he presents her as a character. Is there nobility in the character of Medea? Does she, in essence, possess both good and bad--as real people do-- or is she presented as base, wholly evil? Is she presented as the oppressor or as the oppressed?

Modern-day students may be inclined to condemn Medea from the beginning for the murder and mayhem she committed in helping Jason. But, apparently from the ancient Greeks point of view (if not from our own), it was pardonable, sometimes even admirable to kill one's enemies or to use magic, chicanery, or any means to defeat them. Greek myths abound with bloody victories by their heroes, many of the victories being won by means we today would not consider honorable. Thus, through the first part of the play, we see Medea as the victim, oppressed and alone, a sorceress and princess virtually rendered defenseless by love and cast aside by an overly-ambitious man. It is not until her desire for revenge upon Jason is taken to horrible extreme that sympathy is lost.

Now that students know the nature of Medea's revenge, they may wish to compare it with the ones they had written into their new endings to the myth. Had any of them anticipated the extreme to which Medea would go in avenging herself? Probably many of the students anticipated that she would wreak havoc on Jason's new bride, possibly the king also, and perhaps more directly on Jason himself. But had they expected she would kill her own children as part of the revenge? What reason does Medea give for killing her children? How can you reconcile her reason with the fact that she herself had a means of escape (a chariot sent by the god Helios, from whom Medea is descended)? Medea blames the death of the children on Jason, and tells him: "The gods know who was the author of this sorrow." Indeed, the gods seem to be on Medea's side, for they offer her escape and apparently exact no retribution from her for her deeds.

The role of the gods in Greek drama, small though it may be in this particular play, may puzzle some students The ancient Greeks did not perceive their gods in the same way as those of the Christian tradition. The Greek gods, in a sense, represented reality, the natural order, the way things are--not perfection, the way things ought to be. Consequently, the behavior of the gods, as the behavior of nature itself, sometimes seems arbitrary, cruel, or indifferent to human conditions--certainly, often indifferent to human laws. By recognizing this conception of god, Medea's statement to Jason begins to assume more meaning. It is Jason who has violated the "natural" laws of human emotions and embraced the "civilized" laws of ambition, success, personal advancement. Medea's real crime is in taking revenge to excess--but this seems to be a lesser offense in the eyes of the gods than Jason's offenses of arrogance and disregard of the "natural" forces-i.e. love, etc. Phillip Vellacott, in the introduction to his translation of Medea, gives a good explanation for the gods favoring Medea:

> And just as in Jason a concern for civilized values is joined with a calculating coldness and an unscrupulous want of feeling, so in Medea warmth of feeling grows on the same stem as emotional excess and the propensity to violence. The lesson of the play...is that civilized men ignore at their peril the world of instinct, emotion, and irrational experience. And the ending of Medea--with the Sun himself, the source of all life and warmth, vindicting the cause of passion, disorder, violent cruelty, against the cold, orderly, self-protective processes of civilized life--is a reminder that the universe is not on the side of civilization, and that life combining order with happiness is something men must win for themselves in continual struggle with an unsympathetic environment.*

Have the students pick out passages from the play which reflect this interpretation of the role of the gods, and support the inference that the gods are on Medea's side. How does this conception of the gods illuminate the final speech of the Chorus?

> Zeus in Olympus is the overseer
> Of many doings. Many things the gods
> Achieve beyond our judgement. What we thought
> Is not confirmed and what we thought not God
> Contrives. And so it happens in this story.

The study of Medea would not be complete without some attention to what it reveals about Greek drama. If the students have already read Sophocles' Antigone (in Responsibility Sequence), they should have some preliminary insight into some of the conventions of Greek drama. If they have not read Antigone, Medea can be used to furnish such insight.

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*From Euripides; Medea, Hippolytus, The Bacchae, translated by Phillip Vellacott. The Heritage Press. (c) 1953, 1954, 1963 by Phillip Vellacott.

Have the students compare the structure of Medea with that of other plays they have read, such as Desire Under the Elms. What are some of the differences they notice? Such things as the use of a chorus, the absence of violence in the scenes (all the violence takes place off-stage and is reported by messengers), the absence of scene changes, and the absence of discrete acts, are quite noticeable in Medea and present obvious differences with much of modern drama. Of course, some of the differences students will notice are not necessarily differences between Greek and modern drama, but possibly only between Euripides and other dramatists. Students should therefore be discouraged from making undue generalizations. However, they should be aware of any differences they can detect now; as their experiences with drama increase, they will be able to distinguish between those which reveal conventions of Greek drama versus those of modern drama.

What function does the chorus serve in Medea? If the students have read Antigone, have them compare the use of the chorus in each play. There are differences in the ways Sophocles and Euripides use the chorus, but these are too subtle and sophisticated for students to be expected to notice now. But by looking at the chorus in each play, students should gain some understanding of its general function in Greek drama. A Prologue and an Epilogue are conventions of Greek drama;yet, they are not discretely present in Medea. Instead, Euripides uses the Nurse in the beginning and the Chorus in the end without setting them apart from the action of the play. How does the Nurse's speech fulfill the functions of a prologue? Why is the speech essential to the play? Have the students look closely at some of the speeches of the Nurse and the Chorus in the body of the play, as well as at the speeches of the Messenger. What appears to be the function of the Messenger? Compare his function with that of the Chorus. Select speeches that most clearly reveal the function of each. The need to tell the audience of events prior to the action of the play or which take place off-stage exists in all drama. How did O'Neill answer this need in Desire Under the Elms? Hopefully, students will notice O'Neill's use of dialogue between characters within the action of the play to gradually reveal prior events and foreshadow their importance in the conflict of the play.

If, by the end of discussions of Medea, the students have gained some insight into the functions of the chorus and prologue in Greek drama, and, by comparison with O'Neill, the use of dialogue in each play, they will have taken an important step toward understanding Greek and modern drama.

Suggested Writing Assignments:

A number of interesting possibilities for writing assignments stem from the conflict and verbal battles between Jason and Medea.

1. Medea's appeal to the Women of Corinth--particularly the portion of the speech beginning on page 32 and ending third line from the bottom on page 33 (also see Appendix J) --has overtones in it which sound much like the current protests of Women's Lib advocates. Students interested in the subject of women's rights could compare the role of women in ancient Greek society, as presented by Medea, with their role in contemporary American society.

2. The question of whether Euripides was a woman-hater could be explored more thoroughly, this time using quotes from the play which suggest his attitude toward women in general-- rather than just toward Medea--to support the student's own contention.

3. Was Medea only a tool of the gods, both in aiding Jason in his victories and in defeating him for his arrogance? Jason claims that he was not saved by Medea, but rather by Aphrodite, "who had made her fall in love with him." Examine the role of the gods in the myth and in the play and write a paper giving reasons for why Medea was or was not the gods' tool.

4. Write an appeal to the gods from Jason's point of view, giving arguments for why the gods ought to vindicate his cause against Medea.

5. Some years ago, an adaptation of Medea was done in which the play was set in a contemporary African compound. Write a comparable contemporary version of the myth (or write a short play), giving it whatever setting you feel will bring out the conflict of the myth in terms relevant to today.

PASSION: Appendix B

Desire Under the Elms
SHEET A

TWO ENORMOUS ELMS ARE ON EACH SIDE OF THE HOUSE

(Describe the branches literally.)

(Describe the branches subjectively.)

(Give a reason for their appearance in terms of their association.)

THEY BROOD OPPRESSIVELY OVER THE HOUSE.

THEY ARE LIKE

(Whom?) (Doing What?)

AND WHEN IT RAINS

SHEET B

DESCRIPTIVE PASSAGES

I

Two enormous elms are on each side of the house.
Their trailing branches bend down over the roof.
They appear protective and at the same time overpowering.
In their aspect they are like an evil stepmother,
a destructive woman, obsessed with jealousy.
From their intimate contact with the people in the house, they appear
appalling and at the same time humane.
They brood oppressively over the house.
They are like old women with their breasts and hands and hair on
its roof, and when it rains they cry monotonously leaving
tears on the shingles.

II

Two enormous elms are on each side of the house,
They bend their trailing branches down over the roof.
They appear to protect and at the same time subdue.
There is a sinister maternity in their aspect,
a crushing, jealous absorption.
They have developed from their intimate contact with the life of man
in the house an appalling humaneness.
They brood oppressively over the house.
They are like exhausted women resting their sagging breasts and hands
and hair on its roof, and when it rains their tears trickle down
monotonously and rot on the shingles.

SHEET C

DESCRIPTIVE PASSAGES

Two enormous elms are on each side of the house.
Two enormous elms are on each side of the house.

Their trailing branches bend down over the roof.
They bend their trailing branches down over the roof.

They appear to be protective and at the same time overpowering.
They appear to protect and at the same time subdue.

In their aspect they are like an evil stepmother, destroying, and obsessed with jealousy.
There is a sinister maternity in their aspect, a crushing, jealous absorption.

From their intimate contact with people in the house, they appear appalling and at the same time humane.
They have developed from their intimate contact with the life of man in the house an appalling humaneness.

They brood oppressively over the house.
They brood oppressively over the house.

They are like old women with their breasts and hands and hair on its roof, and when it rains they cry monotonously, leaving tears to linger on the shingles.
They are like exhausted women resting their sagging breasts and hand and hair on its roof, and when it rains their tears trickle down monotonously and rot on the shingles.

PASSION: Appendix E

"Love's Secret"

by William Blake

Never seek to tell thy love,
  Love that never told can be;
For the gentle wind does move
  Silently, invisibly.

I told my love, I told my love,
  I told her all my heart;
Trembling, cold, in ghastly fears,
  Ah! she did depart!

Soon as she was gone from me,
  A traveler came by,
Silently, invisibly:
  He took her with a sigh

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PASSION: Appendix F

"To His Coy Mistress"

by Andrew Marvell

Had we but world enough, and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side
Should'st rubies find: I by the tide
Of Humber would complain. I would
Love you ten years before the Flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires, and more slow.
An hundred years should go to praise
Thine eyes, and on thy forehead gaze:
Two hundred to adore each breast:
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.
  But at my back I always hear
Time's winged chariot hurrying near:
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song:then worms shall try
That long-preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust.
The grave's a fine and private place,
But none, I think, do there embrace.
   Now, therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may;
And now, like amorous birds of prey,
Rather at once our Time devour,
Than languish in his slow-chapt power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Thorough the iron gates of life.
Thus, though we cannot make our sun
Stand still, yet we will make him run.

PASSION: Appendix J

Medea's Appeal to the Women of Corinth

Women of Corinth, I have come outside to you
Lest you should be indignant with me; for I know
That many people are overproud, some when alone,
And others when in company. And those who live
Quietly, as I do, get a bad reputation.
For a just judgement is not evident in the eyes
When a man at first sight hates another, before
Learning his character, being in no way injured;
And a foreigner especially must adapt himself.
I'd not approve of even a fellow-countryman
Who by pride and want of manners offends his neighbours.
But on me this thing has fallen so unexpectedly,
It has broken my heart. I am finished. I let go
All my life's joy. My friends, I only want to die.
It was everything to me to think well of one man
And he, my own husband, has turned out wholly vile.
Of all things which are living and can form a judgement
We women are the most unfortunate creatures.
Firstly, with an excess of wealth it is required
For us to buy a husband and take for our bodies
A master; for not to take one is even worse.
And now the question is serious whether we take
A good or bad one; for there is no easy escape
For a woman, nor can she say no to her marriage.
She arrives among new modes of behavior and manners,
And needs prophetic power, unless she has learnt at home,
How best to manage him who shares the bed with her.
And if we work out all this well and carefully,
And the husband lives with us and lightly bears his yoke,
Then life is enviable. If not, I'd rather die.
A man, when he's tired of the company in his home,
Goes out of the house and puts an end to his boredom
And turns to a friend or companion of his own age.
But we are forced to keep our eyes on one alone.
What they say of us is that we have a peaceful time
Living at home, while they do the fighting in war.
How wrong they are! I would very much rather stand
Three times in the front of battle than bear one child.

From Medea, in Three Great Plays of Euripides, translated by R. Warner.
Mentor Books.

LOVE AND THE FAMILY

Notes and Suggestions

Materials Required: A Death in the Family by James Agee. (Avon Library)
"My Oedipus Complex" by Frank O'Connor, in Short Story Masterpieces, ed. by Robert Penn Warren and Albert Erskine. (Dell paperbacks)
"The Playground," "Kindergarten," and "Lumps" from Wonderfulness by Bill Cosby. Warner Recording #1634 (Also available on ISE Love Tape)
"A Visit to Grandpa's," read by Dylan Thomas, from Quite Early One Morning. Caedmon Recording #TC-1132 (Also available on the ISE Love Tape)
Knoxville: Summer of 1915 by Samuel Barber, sung by Eleanor Steben. Columbia Recording #ML-5843 (Also available on ISE Love Tape)
"My Papa's Waltz," from Words for the Wind, Theodore Roethke reading. Folkways/Scholastic Recording #9736 (Also available on ISE Love Tape)

Suggested Supplementary Material:

The Pearl by John Steinbeck. (Bantam Books)

The third section of the Love sequence examines love as it reveals and sometimes determines the complexity of human relationships in the smallest social unit, the family. Two poems by Gwendolyn Brooks and a short passage from Frederick Douglass' autobiography are designed to introduce the unit by focusing on the role parents play in the development of their children as people.

This unit attempts a full perceptual analysis of a poem by Gwendolyn Brooks, supplemented with one other of her poems for complementary exercises in oral and written analysis; it is intended as a model of general approach to poetry. The method of analysis used here assumes a base of human emotional experience common to all, and attempts, through techniques such as dramatizing a hypothetical situation, to elicit from this experience an understanding of the emotive potential of the written word The student's memory of events and sensations in his own life adds the color to, and is the touchstone for the accuracy of, his analysis of the poem.

The passage by Douglass is used to stimulate thought and discussion about the family as an institution, and its influence upon the child's perceptions and understanding of the world. James Agee's A Death in the Family provides a matrix for this study with its demonstration of the position the modern American family has as acculturator into the society and buffer against it.

The study of the novel itself is introduced with Samuel Barber's musical version of Agee's prologue to illuminate in the lyric intricacy of the music the same qualities in the prose. Various suggested classroom exercises also focus on the author's style, and on shifts in style that mark shifts in narrative point of view.

A Death in the Family is presented as revealing the conflict between the inherent selfishness of individuals and the selflessness demanded of them in certain family roles. Jay's death brings out both strengths and weaknesses in the characters: Mary's parents, Joel's and Catherine's understanding that they must stay in the background despite the need they feel to actively comfort their daughter, Ralph's drinking and need for attention, Mary's fortitude as derived from her servile devotion to Catholicism. Rufus' attempt to capitalize on his father's death to gain social prestige among his peers by bragging in the streets that he is now an orphan is interesting to analyze in all its ambiguity to get at Agee's--and our own--view of human nature.

Mrs. Medgar Evers' Magazine article "For Us, the Living," which follows Agee's novel, deals with a similar situation--the affect of the loss of a parent on young children. This and Theodore Roethke's "My Papa's Waltz" may be introduced along with the novel to reinforce points made in class, or as opportunities for independent analysis.

Three excerpts from Bill Cosby's album, Wonderfulness, serve to shift the focus of this section from the effect of parental loss in childhood to reminiscences over the process of growing up, told from a child's view of the adult world which controls that process. Cosby's accounts introduce the voice exercises based on selections by Agee -- "A Visit to Grandma's," Dylan Thomas -- "A Visit to Grandpa's," and William Butler Yeats -- "A Reverie Over Childhood and Youth." The juxtaposition of these stories affords the students the opportunity to compare both imaginary and real experiences of children within the context of the family unit, as set forth in autobiographical writing. Here, again, the writer's mode of recording events, incidents, and emotions is used as an impetus for the student to reflect on his own past experience, and attempt to revive it. In so doing, the student as autobiographical or subjective writer faces a great challenge. On the one hand, he must conjure up his past self -- fears, loneliness, jealousies, feelings of hatred or of love. On the other, he must understand the difference between his recallings and reactions in retrospect, at the time of the writing, and the child's experiences and reactions, at the time they occurred.

Frank O'Connor's humorous short story "My Oedipus Complex" is studied in conjunction with the above selections. The suggested procedures for these four selections emphasize a close scrutiny of the narrator's voice in order to determine its effectiveness in the particular context. At the same time, the student gains practice in the creation of a controlled voice to convey his own childhood pleasures and pains.

The section concludes with a final shift from the child's perspective on love and the family to that of one who has been accepted into a family unit other than the one to which she was born. The Biblical story of Ruth is used as an example of familial love, manifested through loyalty in an alien country. Textual comparisons of three different versions of the story of Ruth are made in terms of language, style, and effect. Various exercises for oral interpretation, dramatizing, and rewriting are also included.

A. "Big Bessie throws her son into the street"
"the parents: people like our marriage Maxie and Andrew"

The two Gwendolyn Brooks poems in this unit focus on particular characters; the idea of the various elements that comprise character might very well come under discussion with the study of this material. The specific details and sequence of the analysis suggested here are designed to be appropriate to the work under discussion. The method of analysis, however, the exhaustive consideration of what one perceives in every element, syntactic and grammatical, of the whole, can be used with most any poem. The short, free verse poem has been chosen because it is readily amenable to this treatment, but both poems in a formal tradition and sections of longer poems (as they illuminate the whole) can be clarified by its use. A not altogether obvious poem has been chosen to show that many problems in interpretation will disappear with close reading.

One clear advantage of this approach to poetry over such approaches as digging for the message -- "what the poet meant" -- or treating the poem primarily as exemplary of a particular literary tradition is that the poem itself is never lost in the shuffle. The student assures its relevance, and his scholastic integrity, by constant reference back to his own senses. If at a later time the teacher wants to introduce the more sophisticated vocabulary of analysis -- stanzaic forms, persona, sequence of detail, diction, formal structure -- he will find it simple to do so; all of these techniques toward understanding are employed unlabeled, in the perceptual analysis.

The teacher may begin by asking the students what comes to mind when they hear the sentence, "Big Bessie throws her son into the street." What elements are in the picture? What does Bessie look like? How old? Is she white or Black? What does her son look like? What precisely is she doing to him? Is "Big Bessie" a different kind of person from "Aunt Bess"? Do we know as much about her son as about her? Why or why not?

The class can speculate on the circumstances leading to Bessie's act of throwing her son into the street. Get a list of possible factors involved in the scene. Detailed incidents might be suggested, as such: "She caught him stealing money from her pocketbook and threw him out of the house"; or "He was blasting the radio and wouldn't turn it down, so she sent him outside till dinnertime"; or even "He was taunting her about how old and weak she was and, to prove her strength, she picked him up off the sidewalk and threw him into the street."

(The imagination can have fun inventing a wild history for Bessie. Of course, many of these hypothetical backgrounds to Bessie's action will not seem possible after the students have read and discussed the poem. At that point you might return to the list and decide which of these stories behind the story would and would not be consistent with the poet's treatment of Big Bessie, thus demonstrating that a poem's poignancy can be seen as the result of the narrowing of several possibilities into the particulars of a unique circumstance.)

After several situations are offered as possibilities, ask for some students to act out, either with words, or in pantomime, the sentence, "Big Bessie throws her son into the street" as they see it. This can continue as long as there is someone in the class with a variant interpretation to present. The class can determine with which of the previously suggested hypothetical backgrounds for Bessie each dramatization is consistent, with which inconsistent. It should become more and more clear as the various groups act out the words that there are differences in the way people see Big Bessie; the way the person acting her part moves will suggest her intentions in throwing her son into the street. The difference in detail in these dramatizations will result from the difference in individual reactions to Big Bessie and her son. What makes different people react differently to the same statement? The students may observe that their pictures of Big Bessie and her son are shaped by their past experience with actual people in analogous situations; since we are told so little about it, this incident acts upon us rather like a skeleton which we flesh out and clothe with what we have seen and known.

Ask if we know what whoever first wrote the words "Big Bessie throws her son into the street" had in mind. We can imagine an elaborate background for the sentence, but what precisely is stated, what do we know definitely about the scene? Then distribute copies of the poem, without telling the class anything about Gwendolyn Brooks. After a few minutes get some initial response. Can we say more now about Big Bessie as a person? What she looks like, or how old she is? What she feels? about her son, or what precipitated her throwing him into the street?

Given just the title of the poem, we knew about an act; what does the body of the poem suggest about the motivation behind it? Let the class discuss without prompting the question, "Why did she do it?" If students disagree they may pin each other down to the visible evidence of the words in the poem in the natural course of their argument. If this doesn't happen you might after a while begin to react to the students' responses by asking "How do you know that?", again leading them to look for proof in the words themselves.

Whatever difficulties the students are having with the poem will become apparent when they read it aloud. Have several of them do so, keeping in mind the nature of the "voice" who speaks the poem. It would be best to tape-record these readings so that the class could refer back to them. Anyone reading aloud must, to convey effects to his listeners, make choices: Who is speaking? (An argument can certainly be made that the persona of the first stanza is not Bessie, but rather an impersonal narrative voice which shares her attitude.) What is the speaker's attitude toward the boy at specific places in the poem? By pointing out differences in the way two students have read the same line -- one might, for example, read "be gone" angrily, another with gentleness in his voice -- you can bring focus on the interpretation of the characters implicit in each reading.

At this point you can as a class go through the poem line by line so that the various arguments will not scatter and reach no conclusion. The following are some -- by no means all -- of the points that might come out in the analysis of the first two stanzas. Certainly not all of these observations need materialize in a thorough discussion; this is simply an indication of a hypothetical line of attack:

Who is speaking in the first stanza? Could it be Bessie? What in general does the second stanza serve to do for the poem -- why not start with the second stanza and leave the first out entirely? (This first stanza, in conjunction with the title, seems to supply the context in which we interpret the rest of the poem.) There is an apparent contradiction between "sunny" and "musical," and "winter"; is there anything of this contradiction in Bessie's attitude also? (Throwing her son into the street is a harsh, thus wintry, act, but that she sees the day as "sunny" and "musical" suggests that she does so with hope. The day's having a "face" and a "temper," i.e., temperament, is again suggestive of a human attitude, of Bessie.) Can bare trees be "musical"? What senses are involved here? Is the placing of "musical" as the last word of the stanza significant? Is it expected? What sort of word might have been expected?

Is there a change of voice, i.e., of speaker, between first and second stanzas? Description has given place to direct address. Who is talking, and to whom? The fourth line of the poem, "Bright lameness from my beautiful disease," is a peculiar epithet laden with paradox. Why should Bessie call her son a "lameness"; how could he come "from disease"? (Perhaps the disease alluded to is pregnancy, or having a child in the midst of poverty, or simply the dependence of a child upon his mother and the corresponding burden placed upon her.) How can lameness be bright, disease beautiful? This line is the key to disentangling the complexity of Bessie's love for her son, the next to understanding what she desires for him: "You have your destiny to chip and eat." What is destiny? The repetition of the pronoun -- you have your destiny -- emphasizes the son's power, his choice. How would one "chip" and "eat" a destiny? The usual metaphor is "to carve a destiny"; how does "chipping relate to carving wood, in terms of boldness of gesture? "Eat" suggests a taking in, or internalizing. "And" links the two steps in the process of making one's destiny, first acting on one's environment, then internalizing what one has done. (One thinks of chipping and eating ice.)

Continue this kind of discussion for the whole poem; questioning the choice of a particular word (Why "pioneer"; what is its associative environment?), or even the arrangement?), or even the arrangement of the words on the page (Why is "Be precise" all alone on a line?), will reveal that every element in this poem (any good poem) has its intention and its effect, that to be a good reader one must be a close reader. With practice the student -- anyone -- will instinctively take into account as he reads such fine distinctions as that between the "be gone" of the next-to-last and the "go" of the last stanza; it should further his enjoyment of what he reads to make him conscious of its craft. Your discussion throughout might keep an eye on the direction in which the poem is progressing, as what might have been an act of cruelty or hatred or disgust (How many people acted the title out that way?) turns out to be an act of love. If Bessie were acting out this poem the first stanza might be expressed as simply a look cast about her, the middle stanzas might accompany her actions as thoughts, and only the command of the final line be voiced. The poet uses the devices of word order, paradox, rhyme, etc., to create in her reader the experience of the human character of Bessie as it stands behind her action.

Before you leave this poem it is important to have someone read it aloud a final time in order to reassemble the fragments of analysis. The others in the class should put away the written copy, and perhaps even close their eyes, so they really hear what is read. (If the first readings are on tape this affords good opportunity for before and after comparison.)

Suggested Writing Activity: Have the students picture a situation they have seen in which a person has a strong emotional involvement. Have them concentrate on the emotions that person is feeling in this particular situation, then give it a title and, briefly, describe objectively the facts of the stiuation. Finally, have the character reveal in his own voice what he is feeling and thinking at the time. (These need not be poetry, nor must they be written in standard English. Do we not think elliptically and colloquially both? What is important is that the writing communicate.)

B. A Death in the Family by James Agee

Have the class read in the Manual the passage from the Life and Times of Frederick Douglass, in which Douglass details the circumstances of his childhood as a slave, the mother he seldom saw, the father he never knew. The sentence "Of my father I know nothing," can initiate a class discussion on the effects of slavery on the growth and attitudes of the child. Will the lack of a father necessarily injure the child? Why do we assume that children need and love their parents?

The teacher may proceed to involve the students in a spontaneous discussion and analysis of the family--their families--as socializing institutions. One of the main purposes of a family is to exert pressure on its members to see that they work, respect certain religious rites, adjust to socially acceptable living standards and manners of behavior, attend school, etc. When the family fails to perform these functions effectively, the objectives of the larger society are weakened. Let the students make comments about the kinds of demands some parents make of their children which generate conflicts within the family group. Is it possible to love one's parents yet not respect them, or vice versa? What is the effect of poverty on love in the family?

The teacher might ask the students if they have personally experienced a death in their family and what their own reactions were. They might then write, as a short story, a series of entries in a diary, an essay, of the effect of a person's death upon his family, from the point of view of another member of the family. (A teenage girl, for example, might be writing in her diary of her mother's death.) Stress that these fictionalized accounts should be honest, not sentimentalized, projections of feelings. When the study of Agee's novel begins these writings can provide parallels and contrasts with his handling of the various characters, particularly Rufus.

Having discussed some of the basic elements of the family and the role of love in making it a durable institution, the class should be ready to examine A Death in the Family. The recording of Knoxville: Summer of 1915 (on the Love unit tape), a section of the prologue to the novel set to music by Samuel Barber, can be a stimulating and beautiful introduction to the formal study of Agee's work. The italicized episodes in A Death in the Family, of which "Knoxville: Summer of 1915" is one, occur outside of the time span of the plot. (Any confusion these might cause should be eliminated by referring students to the explanatory "Note on this Book" on page 7.) Agee's prose, particularly in these sections, is densely "poetic," and it might be best to first have the students read in class the short prologue, then proceed directly to the music. The text of the prose poem, excerpted from the prologue of the novel, follows:

> We are talking now of summer evenings in Knoxville, Tennessee in the time that I lived there so successfully disguised to myself as a child. (p. 11)
>
> . . . it has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds hung havens, hangers. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. A street car raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing

> moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints forgone; forgotten. Now is the night one blue dew.
>
> Now is the night one blue dew, my father has drained, he
> has coiled the hose.
> Low on the length of lawns, a frailing of fire who breathes.
> (last half of page 13)
>
> . . . .
>
> Parents on porches: rock and rock: From damp strings
> morning glories: hang their ancient faces.
> The dry and exalted noise of the locust from all the air
> at once enchants my eardrums.
>
> On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there.... They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine... with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.
>
> After a little I am taken in and out to bed. Sleep, soft smiling, draws me unto her: and those receive me who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am. (p. 14)

After listening to the recording, the class might discuss what atmosphere the music creates, and what emotions, if any, it evokes. There is one motif repeated over and over in the music; can the students see parallel devices of incantation used by Agee in the prose? (Have someone read aloud almost any part of the prologue, the last sentence, for example.) The situation described here is one where a man looks back nostalgically on a particular scene typical of his childhood. You might spend some time isolating particular phrases in the prologue that reveal the attitude with which the man looks back on the child. (e.g. "One is my father who is good to me.") Is Agee speaking in the manner of the child or the man? Is he speaking in a consistent voice? Let the students describe in a sentence or two one part of this scene as they think an adult would view it, then the same thing from a child's eyes.

The novel itself presents an in-depth study of a closely-knit family faced with a universal situation: the death of a beloved husband and father. The virtues of the the Follett family, their tenderness, affection, courage, and loyalty, ultimately save them from psychological devastation. Those left behind find strength from their ability to withstand and survive the tragedy of Jay's death. Numerous passages in the novel manifest the intensity and complexity of the love which binds the family together.

After the study of the book has begun, the teacher should direct the class to the value and use of certain words which color the picture of family disaster as Agee presents it. (Note in the second paragraph on page 146, for example, the effect of such words as "annihilating emptiness," "overwhelming fullness," and in the fifth paragraph on the same page, "desolation." See also pages 103-5.) Is the Follet's reaction to this sudden tragedy "normal"? Is it believable? One realizes that the stark fact of death this family is called upon so abruptly to face can be a shattering experience; the Follett family turned to their love for and dependence on each other as the only answer to death, the only way to emotional survival. Passages like the following show how strong was the boy Rufus' reliance on his father:

> He screamed for his father.
>
> And now the voices changed. He heard his father draw a deep breath and lock it against his palate, then let it out harshly against the bones of his nose in a long snort of annoyance. He heard the Morris chair creak as his father stood up and he heard sounds from his mother which meant that she was disturbed by his annoyance and that she would see to him, Jay; his uncle and his aunt made quick, small attendant noises and took no further part in the discussion and his father's voice, somewhat less unkind than the snort and the way he had gotten from his chair but still annoyed, saying, "No, he hollered for me, I'll see to him"; and heard his mastering, tired approach. He was afraid, for he was no longer deeply frightened; he was grateful for the evidence of tears.
>
> The room opened full of gold, his father stooped through the door and closed it quietly; came quietly to the crib. His face was kind. (pages 70-1)

Note the use of such harsh words as "screamed," "harshly," "hollered," "frightened" at the beginning of this passage, in contrast to the soft image of the room being "full of gold" in the next paragraph. Why would Jay be annoyed at the thought of going to his son; is this a natural reaction? Was he being selfish? How do his feelings change when he comes face to face with his crying son? Discuss the effectiveness of the author's choice of words here. On page 80, at the end of this same section of the novel, Agee creates the effect of a child's reminiscence on the comfort and warmth his parents brought into his life by describing the effect their appearance, clothing, smells, etc. had on his senses. The class might analyze here whether it is the child's or man's voice speaking, then undertake similar descriptions of sensory impressions which convey strong sentiment (positive or negative) themselves.

Agee presents pictures of the Folletts in which family relationships work to overcome many anxieties of the external environment. Examine, for example, for the forces operating in them on page 14 of the novel, and the scene between Mary and Jay on pages 32-3.

At some point in the initial study of A Death in the Family it might prove meaningful to introduce some excerpts from Mr. Medgar Evers' article, "For Us, the Living" (lengthy excerpts from the article, which originally appeared in the July and August, 1967 issues of McCall's comprise "Love and the Family: Appendix C"). This selection should help students to appreciate that literature which finds analogies in life stands the test of criticism best. The anguish described in each instance can elicit a wide and generous empathy. The background of the Civil Rights movement makes the Medgar Evers story even more timely.

Some of the following ideas and occurrences should be examined and compared with parallel situations in A Death in the Family:

1. Family relationships (cf. Family, p. 35)
2. Father's approximate age at death.
3. Fathers' relationship with their families (Family, pp. 32-3)
4. Some of the values parents taught their families (Family, p. 165)
5. The father image (Family, p. 17)
6. The wife's reaction to her husband's death.
7. The mother's handling of details of explaining the death to her children. (Family, p. 215)

The highpoints of both the Evers article and Agee's novel should reflect experiences with which the students can easily identify. Yet the two stories create different effects. What dimension does A Death in the Family present of the happenings that the Evers article glosses over? Which comes through as more real? more important? How can a writer of fiction ever hope to tell a story as powerful as a factual one?

One of the problematic features of the novel is the scene in which the spirit of the father enters the room as if to reassure Mary that he is with the family even in death (pages 141-3). Ask the students what they feel about this particular feature of the novel. To what extent does it enhance or detract from the verisimilitude of the work?

Another deeply touching incident in the novel, interesting from the stylistic point of view, is the description of Mary as she attempts to explain to the children the details of their father's death in such a way that they can understand and look upon it as a normal occurrence,not as something to be feared (pages 215-6). Agee chooses words adapted to the understanding of two small children. The reader is keenly aware of his camera-eye perception and deep tenderness. Encourage the students to discuss the effect of this scene.

The teacher should not dramatize love in the family so mawkishly that he fails to be realistic in appraising the misunderstandings and misgivings, even cruelty, that at times threaten the unity and respect of even a family so strong as the Follett's. Because of the fragility of personalities, family relationships often get out of focus. Call attention to Rufus' realization that, despite the strong love that his uncle Andrew has for Mary and other members of the family, Andrew harbors inside an undercurrent of hostility amounting almost to hatred toward them. (p. 254)

Also point out that Ralph's belief that he is not loved by the family almost ruins his life. He feels himself to be an outsider, not loved even by his wife. He is piqued to learn that Jay will not be buried in his funeral parlour. Let the students discuss the role of selfishness in destroying family relationships.

The students might want, in examining this side of family life, to discuss Rufus' reason for announcing on the street to passers-by that his father was dead. What is the cause of his pride? What does it indicate about his reasoning about death? How could you defend him against the charge of making malicious capital out of his father's death?

(The class might discuss, incidental to all this, the feasibility of the expectations which Americans normally place on love. What is love in an American family? In what ways does pop music contribute to our notions of what love ought to be? Does the family structure have the ability to combine passion with the kind of love depicted in Agee's novel?)

Among the assets which children seem to acquire best from family situations might be included those which generally come under the heading of unselfishness in its various guises. Ask the class to examine either in discussion or in writing what they conceive selfishness and unselfishness to be. Encourage discussion about the forms of selfishness which are necessary for self-preservation. What is the distinction between selfishness and rudeness? Can the personality of certain individuals require certain tokens of love which appear selfish? Spinoza said that "self-interest is the beginning of all virtue"; how does this dictum apply to the various characters in A Death in the Family? The class might trace the evolution in some of these characters brought about by the crisis situation: Mary seems to acquire more strength in this family emergency than she exhibits at the beginning; how do you explain the paradox of her dependence on Catholicism giving her the strength to be independent? The spontaneous reactions of the children to their father's death, especially Rufus', might be anlayzed from Spinoza's frameword, as examples demonstrating their "self-interest" as the source of their "virtue."

The theme and morality of this novel should not entirely obscure considerations of a more literary and aesthetic nature. Most novels have plots, a series of interrelated incidents arranged in some chronological sequence. However, there is another facet to plot construction besides time, and that is the value of the episodes recounted. This cannot be measured with a timepiece. It is rather the intensity of the reactions stimulated in the reader which determines the value of an event. The sense of the design permeating a novel becomes in many instances of more immediate appeal than the sum of all the events which go to make it up. The ultimate sense of destiny or fate which we perceive working above or through the lives of the characters enables us to draw conclusions about the meaning of the action far beyond any isolated episode or series of episodes.

In A Death in the Family the author presents a simple yet intense situation. A man dies; the author recounts the private feelings and reactions of his family. The fact of death precipitates the novel and generates the plot; death as a pervasive crisis, resolution--we find in, for example, The Pearl. The class might want to contrast these two possibliities for structuring a novel: Conventionally, death comes as the final episode of a fictional work. Where the fact of death initiates the action (as in this novel, as in Antigone), it must work not as a resolution but as a catalyst. Let the students discuss the kind of moral and social problems that a person's death might generate in a piece of fiction.

The enveloping idea or metaphor of Agee's work is "going home". The book opens with Rufus and his father leisurely and happily going home from a Charlie Chaplin movie. Ask the class to find other examples of or references to "going home," as, for example, the use of the spiritual "Swing Low, Sweet Chariot." How does going home imply death. At the very beginning of the novel Jay is called on to rush home in anticipation of his father's imminent death; this trip, of course, precipitates his own death. What, then, is the irony of the "death in the family" being Jay's, not his father's? Why wouldn't the old man's death have been sufficient to generate the novel?

Next have the class examine the perspective of the narrator. From what position is the action being described? Discuss the point of view Agee uses in the novel, emphasizing the effect of and difficulties concomitant with the omniscient point of view. The author is not consistent, however, in his narrative frame of reference, and the class should become aware of the shifts in point of view as various characters come under examination. Agee most often focuses on Rufus, and when he does so attempts to recreate the language and perspective of the six-year-old child. The class should examine several passages which they judge to be narrated from Rufus' point of view to determine how successful Agee has been. In, for example, the last paragraph on page 212, where Rufus suddenly realizes his great loss as he examines his father's empty chair, do the narrator and the child share the same perspective on the scene? What is the effect created by the concluding words, "his tongue tasted of darkness."

Finally, let the class examine the purpose which an author has in writing a novel. It might be useful to see each novel as the exposition or solution of a particular human problem, ethical or aesthetic. Ask the class to determine if possible what the author's purpose might have been in writing A Death in the Family and whether he fulfilled it. Some mention might be made of the fact that Agee himself died before he was able to complete this highly autobiographical work. How much can we assume this to be a testament to his own family about his own life and death? This matter of assumed connections between any author's life and work is ticklish--Agee is, after all, not the six-year-old Rufus, but you might tentatively broach the obvious sympathies Agee evidences toward his characters.

Writing Assignments:

1. In the beginning of this unit, it was suggested that students exchange ideas on familial relationships. If at some time the discussion reaches a high point of interest, interrupt and have the students express their opinions in writing.

2. Often newspapers and magazines carry articles, photographs, and cartoons on family problems and tragedies, some involving family love or the lack of it. It might prove effective to have the students weave a story around one such item, supplying imaginary antecedent information, adding conclusions, and filling in any incidents that might add color to the framework given.

3. Let the students rewrite a narrative passage, such as the one describing the sick-bed scene where Ralph, feeling unloved by all the family and especially his mother, resorts to alcohol as an escape (pp. 52-55), as a scene from a play. Let them add or delete passages and characters as they see fit to enhance the dramatic effectiveness, but remain faithful to the atmosphere and intention of the scene as Agee wrote it. This assignment will involve a good deal of work; it might

most productively be handled in groups of five or six. Working within these small groups, the students can challenge each other on interpretations, and on the appropriateness of the dialogue to the character speaking. If these scenes are performed they will provide a good opportunity for analyzing alternative interpretations of the same text.

4. The short poem "My Papa's Waltz" by Theodore Roethke (Appendix D) conveys very simply the same state of a young boy's veneration for and fear of his father as exists between Rufus and Jay in A Death in the Family. The students might first look closely at the poem and listen to Roethke's reading of it (on Love unit tape) to discover how the poet conveys an entire emotional framework in a deceptively simple description of the act of dancing around the house with one's father. (Second person direct address to the father; all the lines that emphasize the difference in their respective sizes--"At every step you missed/My right ear scraped a buckle," "You beat time on my head"; "Clinging" in the last line; etc.) Roethke's poem might then become the model for poems or prose-poems the students write describing events from their childhoods in the child's voice.

Optional Supplementary Materials:

The Pearl by John Steinbeck has as its central theme the threat of venality to the harmony of familial love. The contrast between Juanto and Kino's poverty and the prospect of sudden wealth as represented by the discovery of a giant pearl transforms this story into a parable on greed. The situation is made more stark by Steinbeck's emphasis on the bare subsistence-level existence of the family, which despite great poverty is strong in love, mutual sacrifice, and common fears. But Kino's ambitions for his family threaten the established order of things and eventually lead to the death of his child.

A comparative study of The Pearl and A Death in the Family might be undertaken profitably from the standpoint of the family relationships and the dramatic function of the death in each of the works. Juanto's docile submission to her husband's wrath contrasts with Mary's more independent attitude toward Jay; the class might discuss the difference in the woman's role in these two examples of the Latin and American family.

C. Recordings (Introduction to Voice Exercises)

The three selections by Bill Cosby, "Kindergarten," "Playground," and "Lumps," are examples of one man's interpretation of a child's view of the world. Suggest that students examine these oral renditions for attitudes conveyed through tone of voice and language usage, at the same time noting particular techniques contributing to the humor.

In the first selection, the hyperbole, "big as a horse's leg," to describe a pencil, not only conveys a particular attitude but contributes to the humor as well. Have students list the devices Cosby uses to achieve certain effects. Discuss point of view used by Cosby and alternative points of view. Suggest that students re-tell a selection, comparing and contrasting the oral renditions with their own as well as with Cosby's.

D. Voice Exercises

1. "A Visit to Grandma's" by James Agee

The chapter "A Visit to Grandma's" from A Death in the Family is the focus for the exercises to follow. The first paragraph has been selected to draw students' attention to some of the characteristics of Agee's style. Most obvious, perhaps, is the length of his sentences. What is the effect of a long sentence, such as the third, on the reader? Characterize the narrator. How much does he know about the characters? Students might attempt to rewrite the third sentence, dividing it into shorter segments. What is the resulting effect? The sentence must be read aloud to determine this effect. Compare student readings of both the long and the revised shorter sentence(s).

Notice the following description of Grandma'a house as it is being approached by the family:

> . . . "There she is," and there she was: it was a great, square-logged gray cabin closed by a breezeway, with a frame second floor, and an enormous oak plunging from the packed dirt in front of it, and a great iron ring, the rim of a wagon wheel, hung by a chain from a branch of the oak which had drunk the chains into itself, and in the shade of the oak, which was as big as the whole corn patch they had seen, an old woman was standing up from a kitchen chair as they swung slowly in onto the dirt and under the edge of the shade, and another old woman continued to sit very still in her chair.

Visualize the setting described. Some students might sketch it on the board. Discuss the emotion that might have been evoked in Rufus as he approached the cabin; in the students as they read the description.

Have students notice the order of the description:

1. the whole cabin -- "great square-logged gray"
2. arch made by trees -- "closed by a breezeway"
3. "a frame second floor"
4. "an enormous oak. . . in front of it"
5. iron ring -- "hung by a chain from a branch"
6. an old woman -- "in the shade of the oak" standing
7. "another old woman" -- sitting very still

Discuss the logic of this order. For example, the narrator might have mentioned the old woman first or the oak; what difference would it have made. Suppose this had been Rufus' second visit, the first having been made a year ago. How might the description have read?

Note the words and expressions that make the passage particularly vivid: "square-logged," "enormous oak plunging," "a branch. . . which had drunk the chains into itself,

"the shade. . . as big as the whole corn patch."
Compare alternative ways of making one of the statements. For example:

> . . . and a great iron ring, the rim of a wagon wheel, hung by a chain embedded in a branch of the oak. . .

> . . . and a great iron ring, the rim of a wagon wheel, hung by a chain from a branch of the oak which had drunk the chains into itself . . .

Discuss the effectiveness of the use of personification. For example, people and animals drink and people and animals, airplanes and cars (moving things) plunge. As an exercise have students apply human actions and functions to inanimate things and discuss the effect desired, obtained, and in what context such statements would occur. Human actions -- belch, snarl, pant, questioned have been applied here, with possible responses and discussion. These are presented only as an example of what such an exercise might elicit and entail.

EXAMPLES:

HUMAN ACTIONS, FUNCTIONS	INANIMATE THINGS
belch	The typewriter zipped, belched, and died at the most inappropriate moment. The electric mixer zipped, belched, and died as the lumpy batter gasped for breath.

Which sentence is preferred? Why? How is the belch of a typewriter different from that of an electric mixer? In what sense does batter "gasp for breath"?

HUMAN ACTIONS, FUNCTIONS	INANIMATE THINGS
snarl	The moon snarled at the blue-black clouds as they approached, glaring menacingly.

Visualize a snarl -- to what senses does it appeal? (sight and sound) The moon is usually described as being silent--frowning or smiling. In what context might the above sentence be placed? In what state of mind might the speaker (the one describing) be? Who might the speaker be?

If students question the idea of a sound coming from the moon, present them with the following Haiku:

After the bells hummed
And were silent, flowers chimed
A peal of fragrance.

Saying that "flowers chimed" adds another dimension to the image in our minds. Two senses are fused (synesthesia): sound and smell, and perhaps even sight. Discuss the effect of the use of synesthesia here. What picture and feeling does it evoke?

Then go back to the moon snarling.

pant

The scorched grass panted for a drink as I attached the hose to the outdoor spigot.

The scorched grass looked as if it were panting for a drink as I attached the hose to the outdoor spigot.

What is the difference in the two statements? The personification of grass in the first indicates the speaker's sensitivity to the condition of the grass -- he perhaps identifies with it, puts himself in a position of thirst; to him the grass is panting. The simile in the second sentence merely compares the grass to something that pants. Have the class characterize the two speakers. In what context might each be placed?

questioned

The amber trees questioned the dawn.

Have a couple of students show a tree "questioning" the dawn(pantomime). How does the tree look? Trees are green, usually; perhaps amber in the fall in New England if taken literally. If students paint the image, how would it look?

Discuss further the projection of one's feeling onto the landscape; the influence of an outside stimulus -- an odor, a color, a noise, a view(as opposed to an inner stimulus -- a pain, mental anguish, one's conscience, an itch, etc.) In this case the dawn is the outside stimulus which influences the speaker's view of the trees.

What kind of person might the speaker be? What is his emotional state?

Suggested Writing Activity:

Assume a voice and write a description of a setting, keeping details and images consistent with the voice. Sentence lengths should be noted, with students approximating Agee's style or deliberately creating another. Passages may be duplicated(left anonymous) and distributed for discussion. Note the kind of details and the voice behind the writing -- the narrator's familiarity with the place described, his state of mind, or emotional state, his age. Where might the focus lie if the passage were to continue?

2. "A Visit to Grandpa's" by Dylan Thomas

Before having students read the chapter, examine with them the first paragraph, as follows. Present portions of the first sentence one at a time, with certain details deleted and ask students what they visualize.

1. In the middle of the night I woke from a dream. . .
2. In the middle of the night I woke from a dream full of galloping horses.

3. In the middle of the night I woke from a dream full of wide gallops on horseback.

How much variation is there in what individual students visualize, or in what is conveyed? How does number 2 differ from number 3? A dream of galloping horses would not necessarily involve the "I" — the one dreaming. "Wide gallops on horseback," however, implies that the speaker is involved in the ride.

4. In the middle of the night I woke from a dream full of whips and lariats, and run-away coaches, and wide gallops.

Visualize the whips and lariots, etc. How do these expressions affect their imagination? Present this sentence to be completed:

4. In the middle of the night I woke from a dream full of whips and lariats as _________ as _________, and run-away coaches ________________
(where)
___________________, and wide ________________gallops.
(modifier)

What might be added in the blank spaces to make the scene come more alive? Have students add their own phrases here. Discuss the effect of the additions.

5. In the middle of the night I woke from a dream full of whips and lariats as *long* as *serpents*, and run-away coaches on *mountain passes*, and wide, *windy* gallops *over cactus fields*, and I heard the old man in the next room crying, "Gee-up!" and "Whoa!" and trotting his tongue on the roof of his mouth.

What might be the author's intent in giving such a detailed description of the dream? Since it is the grandfather on whom the chapter focuses, is the boy's dream important here? (No further mention is made of it.)

Pursue discussion of this question. Every person shares varied emotions upon waking from a dream: relief at being awakened from nightmares; malcontent at being awakened from "sweet" dreams; the mixture of ire and discomfort at being awakened from fascinating dreams of a daring hero or heroine-- who might be the one dreaming! The type of dream from which one is awakened, then, determines one's feelings at the time. The reader,therefore, can surmise the boy's initial reactions upon being aroused.

But added tc an initial emotion is perhaps in every one's memory the confusion one feels when, in that world between dream and reality, one senses a noise, a touch, an odor, a presence that has slipped out of the dream to halt it and impolitely jolt one to consciousness. What must the boy have thought upon hearing Grandpa? I don't want to wake up now. What's that noise in the next room? Grandpa's having a dream about horses too, but *his* must be a nightmare!

The reader wonders to what extent Grandpa's noises influenced the boy's dream. Was he *really* dreaming? Taking a second look, it *is* Grandpa who is the focus, then, even as we read the description of the boy's "dream." Several students should read the passage aloud, attempting to give it an appropriate voice. Discuss the readings-- tone, attitude conveyed.

3. "A Reverie over Childhood and Youth" by William Butler Yeats

By now, students should have some feeling for the styles of both Agee and Thomas, how they are similar and different. A third autobiographical passage, "A Reverie Over Childhood and Youth" by Yeats (Appendix F), can be compared with the others. By now, students should be sensitive to stylistic devices and the varying effects that they create.

Suggest that the students select a passage (or two) and analyze it for "voice," using the previous exercises for models. Groups of students might develop questions and/or exercises for others to work on. Specifically, some may point out Yeats' choice and use of details, type of imagery, use of the present tense in the early paragraphs.

A comparison of oral readings of a brief passage from each author should reinforce any conclusions about the respective written voices, and increase students' awareness of how tone and attitude can be influenced by different stylistic devices.

A general discussion of all three works can be made at this point. How does each author characterize the people in his account -- their appearance? their temperament? their associates? what others say about them? or by comparing them with someone else, alive or fictional? Are childhood memories portrayed as being pleasant or painful? Which authors seem more introspective about their childhood experiences? Do they give reasons for their attitudes and reactions as children? Which types of experiences make most interesting reading?

E. "My Oedipus Complex" by Frank O'Connor

This humorous story, told from the first person point-of-view, provides a contrast with the previous autobiographical accounts. As an aid in characterizing the narrator have the students examine a passage closely. What is his level of education? Is he rural or urban? What is his nationality? What is his attitude, now, toward the events? Is this attitude different from the one he exhibited as a child going through the experiences? Have students point to specific words and phrases to justify their responses.

Use of the Chamber Theatre Technique is suggested here as a means of aiding students to visualize the situation, to detect both the humor and irony, and to dramatize the relationship between the narrator's younger and older self. A suggested passage is found on p. 357 -- "When I woke. . ." to p. 359 -- "Shut up!" However, students may select any passage which contains more than mere dialogue. Discussions of dramatizations should raise questions about point-of-view, characterization, and voice, as well as about attitudes of children of one sex toward a parent of another sex. If no one asks about the Oedipus complex, raise the question.

Finally, students may compare and contrast this fictional account of childhood with the autobiographical accounts. Which do students prefer? Why?

Working in groups, students can develop a composite chart that compares and contrasts the stylistic devices of each author; their attitudes toward their childhood; their relationship with their family; their childhood reactions; the general mood of the piece.

These charts can then be displayed and discussed.

Suggested Writing Activity:

Have students jot down the incidents from their childhood that they recall most vividly, with the attitude which they had toward it at that time and at the present time. They are to write an autobiographical account which may be considered one chapter of a larger work.

Suggested essay topics are "My Childhood -- Another View of Reality" and "A Child's View of Reality -- Different from an Adult's." In the first essay the student would discuss his own perceptions as a child and perhaps compare them with his attitude toward the events now. In the second essay discussion would center around an adult's perceptions, with specific reference being made to the Agee, Thomas, Yeats, and O'Connor accounts.

F. The Story of Ruth

The story of Ruth, presented here in three versions, provides an opportunity for close comparison of styles and story content. In order to increase students' interest in a writer's craft and his imaginative portrayal of incidents, the teacher might begin with a reading of only one excerpt -- the King James version. Suggested topics on which discussion may focus are as follows: the qualities of Naomi, Orpah and Ruth; additional information desired about characters' background and future; customs then and now; language then and now; modern parallels to the situation.

This story may have a parallel in contempory life. Can the students identify any? (Have them use newspapers and magazines as a resource.) Under what circumstances would a woman today willingly abandon her own country after her husband's death, to go to his native country? A few possible suggestions come to mind: wealth or property to be gained, better opportunities for employment, lack of a family of her own, fear of famine or disease, warfare, desire for an unborn child to be born in the father's country to claim his rightful inheritance, etc.

Is it obvious that it is Ruth's love for Naomi that motivates her actions? What might cause the kind of dedication and sacrifice that she displays? Is it really a sacrifice for Ruth? If she or Orpah had had children, might Naomi have remained in Moab? Do students sense any "protesting" in "Ruth"? Have them read the commentary in The Interpreter's Bible, Volume Two, and comment on it.

There is much that the reader is not told -- the cause of Mahlon and Chilion's death, their ages at death, their characteristics, the marriage customs, the future of Ruth and Naomi. What problems of adjustment could face Ruth in a foreign country? (An interest in marriage customs of other cultures may be pursued in the final section of the Love Unit -- "Love and Society.") Have students re-tell or rewrite two or three verses in modern English, supplying missing information. Some might address their story to children, other to adults. Then compare the content and language usage. Suggest that several groups of students create an ending that goes beyond what is presented in the King James version.

Turning now to the Revised Standard and the Hendrik van Loon versions, have students compare and contrast. What are the greatest differences among the three? Comment on point of view. Are the thoughts and feelings of the characters revealed in each of the excerpts? To what extent? Are any of the students' characters revealed in each of the excerpts? To what extent? Are any of the students' endings to the story similar to that of Hendrik van Loon's? To whom do they think his story might be addressed? Have them support their answers by referring to specific words and phrases. Do they like his version? Which is the most effective?

Would they call this story a folk tale, fairy tale, epic, legend, myth, or idyll? Goethe, eighteenth century universally acknowledged titan of literature, commented that "Ruth" is the loveliest of the epics and idylls that has been preserved. Others have called it an exquisite Jewish folk tale of country people. Have students investigate the difference between or among the underlined names? What conclusions can they draw about the category under which this story might fall?

For a close examination of language juxtapose phrases and sentences, as in the following examples:

Versions

I - Then she arose with her daughters-in-law, that she might return from the country of Moab: . . .
II - Then she started with her daughters-in-law to return from the country of Moab, . . .
III - Their mother, bowed down with grief, decided to go back to the old country . . .

I - And Ruth said, Entreat me not to leave thee, or to return from following after thee; for thither thou goest, I will go; and where thou lodgest, I will lodge: . . .
II - But Ruth said, "Entreat me not to leave you or return from following you; for where you go I will go, and where you lodge I will lodge;
III - She declared that nothing could ever separate her from the mother of her dead husband . . .

Students should read the above statements aloud and listen for differences in rhythm and flow of language. Discuss.

Suggested Workshop Activities:

Choral Reading: Have a choir of six to eight present a reading of a portion of one of the versions, directed by a student.

Dramatization with Music: Have a student director choose a cast and direct the story. He with his cast should select appropriate costumes and mood or theme music, chosen from recordings or played on an instrument by a student. Dramatize, followed by discussion.

Suggested Writing Activity: Students might develop a modern counterpart to the story of Ruth -- either drama or short story, after having decided whether it is to be for children or adults. Conclude by presenting it to the class with a reading or performance.

LOVE AND THE FAMILY: Appendix B

From Life and Times of Frederick Douglass

by Frederick Douglass

My grandmother's five daughters were hired out in this way, and my only recollections of my own mother are of a few hasty visits made in the night on foot, after the daily tasks were over, and when she was under the necessity of returning in time to respond to the driver's call to the field in the early morning. These little glimpses of my mother, obtained under such circumstances and against such odds, meager as they were, are ineffaceably stamped upon my memory. She was tall and finely proportioned, of dark glossy complexion, with regular features, and amongst the slaves was remarkably sedate and dignified. There is, in Prichard's Natural History of Man, the head of a figure, on page 157, the features of which so resemble my mother that I often recur to it with something of the feelings which I suppose others experience when looking upon the likenesses of their own dear departed ones.

Of my father I know nothing. Slavery had no recognition of fathers, as none of families. That the mother was a slave was enough for its deadly purpose. By its law the child followed the condition of its mother. The father might be a freeman and the child a slave. The father might be a white man, glorying in the purity of his Anglo-Saxon blood, and the child ranked with the blackest of slaves. Father he might be, and not be husband, and could sell his own child without incurring reproach, if in its veins coursed one drop of African blood.

LOVE AND THE FAMILY: Appendix G

"Ruth"

1 Now it came to pass in the days when the judges ruled, that there was a famine in the land. And a certain man of Bethlehem-judah went to sojourn in the country of Moab, he, and his wife, and his two sons.

2 And the name of the man was Elimelech, and the name of his wife Naomi, and the name of his two sons Mahlon and Chilion, Ephrathites of Bethlehem-judah. And they came into the country of Moab, and continued there.

3 And Elimelech Naomi's husband died; and she was left, and her two sons.

4 And they took them wives of the women of Moab; the name of the one was Orpah, and the name of the other Ruth: and they dwelt there about ten years.

5 And Mahlon and Chilion died also both of them; and the woman was left of two sons and her husband.

6 Then she arose with her daughters-in-law, that she might return from the country of Moab: for she had heard in the country of Moab how that the Lord had visited his people in giving them bread.

7 Wherefore she went forth out of the place where she was, and her two daughters-in-law with her; and they went on the way to return unto the land of Judah.

8 And Naomi said unto her two daughters-in-law, Go, return each to her mother's house: the Lord deal kindly with you, as ye have dealt with the dead, and with me.

9 The Lord grant you that ye may find rest, each of you in the house of her husband. Then she kissed them; and they lifted up their voice, and wept.

10 And they said unto her, Surely we will return with thee unto thy people.

11 And Naomi said, Turn again, my daughters: why will ye go with me? are there yet any more sons in my womb, that they may be your husbands?

12 Turn again, my daughters, go your way; for I am too old to have a husband. If I should say, I have hope, if I should have a husband also tonight, and should also bear sons;

13 Would ye tarry for them till they were grown? would ye stay for them from having husbands? nay, my daughters; for it grieveth me much for your sakes that the hand of the Lord is gone out against me.

14 And they lifted up their voice, and wept again: and Orpah kissed her mother-in-law; but Ruth clave unto her.

15 And she said, Behold, thy sister-in-law is gone back unto her people, and unto her gods: return thou after thy sister-in-law.

16 And Ruth said, Entreat me not to leave thee, or to return from following after thee; for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God.

17 Where thou diest, will I die, and there will I be buried: the Lord do so to me, and more also, if aught but death part thee and me.

18 When she saw that she was steadfastly minded to go with her, then she left speaking unto her.

19 So they two went until they came to Bethlehem. And it came to pass, when they were come to Bethlehem, that all the city was moved about them, and they

said, Is this Naomi?
20 And she said unto them, Call me not Naomi, call me Mara: for the Almighty hath dealt very bitterly with me.
21 I went out full, and the Lord hath brought me home again empty: why then call ye me Naomi, seeing the Lord hath testified against me, and the Almighty hath afflicted?
22 So Naomi returned, and Ruth the Moabitess, her daughter-in-law, with her which returned out of the country of Moab: and they came to Bethlehem in the beginning of barley harvest.

"Ruth"

1 In the days when the judges ruled there was a famine in the land, and a certain
man of Bethlehem in Judah went to sojourn in the country of Moab, he and
his wife and his two sons. 2 The name of the man was Elimelech and the name
of his wife Naomi, and the names of his two sons were Mahlon and Chilion; they
were Ephrathites from Bethlehem in Judah. They went into the country of Moab
and remained there. 3 But Elimelech, the husband of Naomi, died, and she was
left with her two sons. 4 These took Moabite wives; the name of the one was
Orpah and the name of the other Ruth. They lived there about ten years;
5 and both Mahlon and Chilion died, so that the woman was bereft of her two
sons and her husband.

6 Then she started with her daughters-in-law to return from the country
of Moab, for she had heard in the country of Moab that the Lord had visited his
people and given them food. 7 So she set out from the place where she was,
with her two daughters-in-law, and they went on the way to return to the land of
Judah. 8 But Naomi said to her two daughters-in-law, "Go, return each of you
to her mother's house. May the Lord deal kindly with you, as you have dealt with
the dead and with me. 9 The Lord grant that you may find a home, each of you
in the house of her husband!" Then she kissed them, and they lifted up their
voices and wept. 10 And they said to her, "No, we will return with you to
your people." 11 But Naomi said, "Turn back, my daughters, why will you go
with me? Have I yet sons in my womb that they may become your husbands? 12
Turn back, my daughters, go your way, for I am too old to have a husband. If I
should say I have hope, even if I should have a husband this night and should
bear sons, 13 would you therefore wait till they were grown? Would you therefore
refrain from marrying? No, my daughters, for it is exceedingly bitter to
me for your sake that the hand of the Lord has gone forth against me.." 14
Then they lifted up their voices and wept again; and Orpah kissed her mother-in-law,
but Ruth clung to her.

15 And she said, "See, your sister-in-law has gone back to her people
and to her gods; return after your sister-in-law." 16 But Ruth said, "Entreat
me not to leave you or to return from following you; for where you go I will go,
and where you lodge I will lodge; your people shall be my people, and your God
my God; 17 where you die I will die, and there will I be buried. May the
Lord do so to me and more also if even death parts me from you." 18 And when
Naomi saw that she was determined to go with her, she said no more.

19 So the two of them went on until they came to Bethlehem. And when
they came to Bethlehem, the whole town was stirred because of them; and the
women said, "Is this Naomi?" 20 She said to them, "Do not call me Naomi,
call me Mara, for the Almighty has dealt very bitterly with me. 21 I went away
full, and the Lord has brought me back empty. Why call me Naomi, when the Lord
has afflicted me and the Almighty has brought calamity upon me?"

22 So Naomi returned, and Ruth the Moabitess her daughter-in-law with her,
who returned from the country of Moab. And they came to Bethlehem at the beginning
of barley harvest.

"The Story of Ruth"

The story of Ruth, which shows us the simple charm of the early life in Palestine.

In the last chapter, which told the story of the Hebrew tribes when the land of Israel was being ruled by the Judges, there was much talk of battle and bloodshed, and we have been forced to describe many cruel and horrible incidents. There was, on the other hand, a different side of Jewish life which was very charming.

Of that we shall now tell you.

There lived a man in the town of Bethlehem was was called Elimelech. The name of his wife was Naomi and they had two sons, Chilion and Mahlon. Elimelech was well-to-do, but when a famine came to the region around Bethlehem, he lost everything he possessed.

He had a rich cousin whose name was Boaz. But Elimelech was too proud to beg. Rather than ask for assistance, he took his wife and his boys and moved into the land of Moab to make a new start.

Soon he was hard at work. But he died quite suddenly and his widow was left with the care of her two sons.

They were decent young fellows. They helped their mother on the farm and when they were old enough, they married girls from a nearby Moabite village and they all expected to end their days among the kindly strangers of their adopted country.

But Chilion and Mahlon, who seemed to have inherited their father's weak constitution, were both stricken with illness and one died within a short time after the other. Their mother, bowed down with grief, decided to go back to the old country, that she might spend the last years of her life among people whom she had known from childhood and who spoke the language with which she was familiar.

She was very fond of her daughters-in-law, but in all fairness she could not ask the girls to follow her. She told them so, and Orpah, the widow of Chilion, agreed that it would not be wise for her to leave her village. She bade Naomi an affectionate farewell and remained in the land of Moab.

Ruth, however, the widow of Mahlon, refused to leave the old woman, who was now all alone in the world. She had married into the family of Elimelech. She had forsaken her own people for those of her husband. She decided to stay with Naomi. For that, she felt, was her duty.. She declared that nothing could ever separate her from the mother of her dead husband and embraced her tenderly.

Together the two women travelled to Bethlehem.

Of course, they were dreadfully poor and they had no money with which to buy bread. But years before, Moses, the wise law-giver who understood the plight of those who sometimes go hungry, had ordained that the gleanings which were left after the harvest must be given to the destitute. The farmer was entitled to all the grain, but the little bits that fell by the way when the reaping was being done belonged by divine right to those who owned no land of their own.

When Naomi and Ruth reached Bethlehem, it was harvest time.

From The Story of the Bible by Hendrik van Loon. Permabooks Edition, 1953.

Boaz, the cousin of Elimelech, and his men were out in the fields. And Ruth followed the gleaners that she might get bread for Naomi.

This she did for several days.

As she was a stranger among the Jewish women of Bethlehem, people asked questions about her. Soon every one knew her story and finally it reached the ears of Boaz. He was curious to see what sort of girl this might be and under the pretext of inspecting his fields, he had a talk with her.

When it was time for the noon meal, he invited her to sit down with him and the workmen and he gave her all the bread she needed.

Ruth ate only a little. The rest she took home to Naomi, who was too old to work.

Early the next morning, she was back in the fields. Boaz did not wish to hurt her feelings and yet he wanted to lighten her task. He therefore gave orders to his reapers that they must not be too careful in their labours, but must allow a plentiful supply of grain to remain in the fields.

All day long Ruth worked. At night, when she made ready to carry her load home, she discovered that she had gleaned so much that she could hardly lift it.

She told Naomi of what had happened, how she had met Boaz and how she had garnered more grain in a single morning than formerly in a week.

This made Naomi very happy. She felt that she could not live much longer and she now hoped that Boaz might make Ruth his wife. Then she knew that the girl would have a good home for the rest of her days. Yes, it was true that Ruth was a foreigner. But her marriage to a distant cousin of Boaz had almost made her a member of the great Jewish family, and every one liked her.

And so it happened. First Boaz (as was his good right, according to another law of Moses which had been made to protect the farmer against the usurer) bought back the land which had belonged to Elimelech, his cousin. Then he asked Ruth to take him as her husband.

She accepted him and Naomi went to live with her until the day of her death.

But ere she closed her eyes, she had seen the eldest child of Ruth, which was called Obed.

Obed grew to manhood and he had a son called Jesse and a grandson called David. David became king of the Jewish people and he was a direct ancestor of Mary, the wife of Joseph the carpenter of Nazareth.

And in this way did Jesus descend from the gentle Ruth, who had left her people that she might follow the kindly impulse of her heart and tend the woman who had been a good mother to her.

LOVE AND SOCIETY

Notes and Suggestions

Materials Required: "Why I Live at the P.O." by Eudora Welty,
in Short Story Masterpieces, ed. by Robert
Penn Warren and Albert Erskine. (Dell Paperbacks)
"The Clod and the Pebble" and "The Garden of
Love," from The Poetry of William Blake read
by Sir Ralph Richardson (Caedmon Recording #1101)
(Also available on ISE Love tape)

This final section of the Love sequence, "Love and Society," examines how the society in which one lives defines, shapes, and sometimes perverts one's expression of love. It may be heatedly debated as to whether love as an emotion in man is inherent or learned, but certainly the importance love is given in society, the mode of expression it is allowed in interpersonal relationships, and the relation it is presumed to have to marriage, are far from universal concepts. Instead, each culture sets its own values and parameters for love, and within these, sub-cultures sometimes add further delineation. Thus, in our examination of love and society, we will borrow a page from the social scientist's notebook for a cursory comparison of cross-cultural attitudes toward love.

The section opens with Eudora Welty's short story, "Why I Live at the P.O." Miss Welty's story bridges the third and fourth sections of the sequence by presenting a twisted society in miniature in the portrait of a schizophrenic girl's relationship with her family. Louise Blackwell's "Eudora Welty and the Rubber Fence Family," a companion piece to "Why I Live at the P.O.," illuminates the picture of perverted interpersonal relationships by drawing parallels between the family in Miss Welty's story and classic family patterns among schizophrenic patients. Shifting genres, the unit on Love Letters juxtaposes letters written in different styles, times, and situations--Dylan Thomas' to his wife Caitlin, John Keats' to Fanny Brawne, Napoleon's to Josephine, Nathanael West's fictional letter to the advice-to-the-lovelorn columnist in Miss Lonelyhearts, and three fan letters to the Beatles. Students can draw conclusions from these letters about what makes up real communication, and what situations (perhaps societal) deflect communication from its source in the interaction of two individuals. Next, three poems, "The Pressures" by LeRoi Jones, and "The Clod and the Pebble" and "The Garden of Love" by William Blake, are offered as hypotheses about the nature and needs of love for the student either to challenge or defend. Finally, four sociological studies of love and marriage in non-Western societies--excerpts from The Tiwi of North Australia by C.W.M. Hart and Arnold Pilling, Patterns of Culture by Ruth Benedict, and Marriage East and West by David and Vera Mace--are presented for students to compare with their own views toward love and marriage, and perhaps gain some personal insight into how the culture and sub-culture we live in determine our responses to what D.H. Lawrence called "the mysterious vital attraction which draws things together, closer, closer together."

A. "Why I Live at the P.O." by Eudora Welty

On the surface, "Why I Live at the P.O." is a delightfully funny story. Sister with her complaint that her family is being set against her, Stella-Rondo with her supposedly adopted child, Uncle Rondo running around in his niece's kimono, Papa-Daddy sulking over an insult to his beard, and Mama pretending to believe that Shirley T. is an adopted child--each presents a comic portrait of members of a kooky but humorous family that, again on the surface, may seem only a slight exaggeration of the eccentricities that infest any family group. But is the family in "Why I Live at the P.O." really only a humorous exaggeration of normal family relationships? Dr. Louise Blackwell, in her monograph "Eudora Welty and the Rubber Fence Family," says no, and sees in the family a pattern of behavior that is typical of the breeding grounds of schizophrenia. Of course, it would be beyond the scope of this unit to make a psychological or sociological study of Sister and her family; however, within the bounds of literature and the information Dr. Blackwell has given us, we can examine the behavior and relationships within the family for the indications they give of how the family unit as a miniature society can pervert the expression of love.

Students' responses to "Why I Live at the P.O." will probably be more geniune and spontaneous if they discuss the story before you call their attention to Dr. Blackwell's monograph; therefore, have them read the story first. "Why I Live at the P.O." is told by a first-person-participant narrator, and thus presents a different point of view--and different problems--from what the students encountered with Lawrence's "The Horse Dealer's Daughter" (in which there was an omniscient narrator). The central problems in analyzing a story told by a first-person-participant narrator are discovering who the narrator is, understanding what his relationship is to the characters and events in the story, and determining how reliable his account is of these events. As preparation for reading the story, therefore, it is a good idea to have the students examine closely a passage from the story, and glean as much information as possible about the narrator.

The following passage from "Why I Live at the P.O." (Short Story Masterpieces, p. 528) can be approached from the standpoint of "voice"in examining the narration:

> Papa-Daddy woke up with this horrible yell and right there without moving an inch he tried to turn Uncle Rondo against me. I heard every word he said. Oh, he told Uncle Rondo I didn't learn to read till I was eight years old and he didn't see how in the world I ever got the mail put up at the P.O., much less read it all, and he said if Uncle Rondo could only fathom the lengths he had gone to to get me that job! And he said on the other hand he thought Stella-Rondo had a brilliant mind and deserved credit for getting out of town. All the time he was just lying there swinging as pretty as you please and looping out his beard, and poor Uncle Rondo was pleading with him to slow down the hammock, it was making him as dizzy as a witch to watch it. But that's what Papa-Daddy likes about a hammock. So Uncle Rondo was too dizzy to get turned against me for the time being. He's Mama's only brother and is a good case of a one-track mind. Ask anybody. A certified pharmacist.

The first sentence of the passage establishes that the story is told in the first person and that the narrator is involved in the action of the story (". . . he tried to turn Uncle Rondo against me"). But the language of the narration--that is, the "voice" of the narrator--reveals much more. From it we can draw inferences as to the sex, age, education, and environment of the narrator. Such phrases as "pretty as you please", "dizzy as a witch", and the emphasis on "pleading" have a rather feminine ring, and the fact that the speaker is still living at home with "Mama", "Papa-Daddy", and "Uncle Rondo" suggests that she is probably young. Have the students examine the passage for such phrases and others which tell us something about the narrator. Who is speaking? What is the speaker's relation to the other characters in the passage? Where does the narrator live--urban area? small town? Is the narrator an educated person? Have the students cite phrases from the passage that support their inferences. They might also try rephrasing the opening sentences in the voice of a well-educated narrator, noting particularly what such a speaker would say instead of "turn Uncle Rondo against me."

Twice in the passage the narrator speaks of Uncle Rondo being turned against her. What does this suggest about the speaker? What's wrong with her? In what way could the age at which she learned to read or how she got her job at the P.O. be used to turn Uncle Rondo against her? What is her attitude at this time toward Uncle Rondo? toward Papa-Daddy?

Once the class has drawn sufficient facts and inferences from the passage to have a clear mental image of the narrator, assign the story. Have the students check the assumptions they drew previously about the narrator (on the basis of the isolated passage) with what they learn about her from the story in its entirety. Have them cite passages from the story which reveal things about the narrator which either support or refute their assumptions. Where is the narrator at the time of her telling of the story? How much time has elapsed since the events took place? (The first sentence on p. 538--"And that's the last I've laid eyes on any of my family or my family laid eyes on me for five solid days and nights"--gives us the time perspective.) What is her attitude toward the other characters? What are their attitudes toward her? How does she feel about what has happened? Sister says the people in the town are taking sides on what happened between her and her family. What, actually, did happen? What does sister say happened? Sister also says she can tell which of the townspeople are on her family's side. How can she tell? By inference, how can she tell who's on her side? In what way does her reasoning on this support or refute the students' conclusion regarding what's wrong with the narrator?

Since the story is told by a narrator who is not only central to the plot of the story but is also quite possibly paranoid, students should pay close attention to the language of the narration in order to determine how much of what she says is part of her paranoia and how much is actually due to her family's efforts to expel her from the family circle. One way of getting deeply into the narration is through chamber theatre. The opening scene in the story (beginning on p. 525 and ending with "She looks exactly like Shirley Temple to me . . ." on p. 526) and the scene in which Uncle Rondo is "turned against" Sister (beginning with "I must say Uncle Rondo has been marvelous to me . . ." on p. 532, and ending with "Lie down my foot. . ." on p. 533) are good choices. Each recounts an incident which alienated sister from a member of her family; thus, either or both can be used for a close analysis of when the narrator is reporting an incident and when she is interpreting it. We must assume that the incidents themselves are accurately reported; the key to separating facts from paranoia, then, lies in any undue interpretations the narrator gives to these incidents. It would be a good idea to have two groups prepare the same passage for chamber theatre presentations. In this way the class can compare the two to see which most nearly captures the mood and tone of the passage and the attitudes of the characters in it, and then use the most accurate one to compare the incident itself with what Sister says it meant.

One by one, the members of Sister's family are "turned against" her. What is Sister's attitude toward each of them before they turn against her? She acknowledges that she is an outsider among her family when she compares Stella-Rondo's homecoming with what she herself would have received upon returning under the same circumstances. How has she contributed to making herself an outsider? Sister relates the conversations that led up to her alienation from each member of her family. In each case, is her family lying about her, or has she said or done something to assist in her own alienation? Notice, for example, the conversation between Sister and Mama about whether Shirley T. can talk--and, by implication, whether she is normal (p. 531). Mama tells Stella-Rondo that Sister said the child cannot talk. Did sister say that? Who raised the question of the possibility that the child may not be normal? For another example, look at Sister's and Stella-Rondo's comments on Uncle Rondo when he wears Stella-Rondo's kimono(p. 529). Sister says to the reader that she "stood up for Uncle Rondo." In what way did she stand up for him?

Although Sister may be schizophrenic and may have contributed to her expulsion from the family, her paranoia is not completely without justification. She is an irritant to her family; she upsets the rigid relationships her family dictates for its members. She must, therefore, be ousted from the family circle. While

Stella-Rondo's efforts to oust Sister are rather obvious, the role the family in general plays is more subtle. Have the students read Lousie Blackwell's "Eudora Welty and the Rubber Fence Family" (Appendix A) for a clearer understanding of the twisted relationships within the family. What effect does Dr. Blackwell's monograph have on the students' conclusions about Sister? about her family? about the incidents that led to her moving to the P.O.? Have them cite passages from the story that reveal the role the family expects Sister to play. In what way is Sister a threat to Stella-Rondo in her resumption of her role within the family?

If the students had not independently reached the conclusion that Sister--and her family, too--is sick, Dr. Blackwell's paper should have made them aware of this. A final look at the story as a whole is therefore indicated. What over-all effect does having a paranoid narrator have on the story? Within the schizophrenic relationship of the family, what kinds of expressions of familial love are allowed? By extension, how might these family relationships affect Sister's expectations of love? How might she define love? These questions, of course, call for speculation beyond the story and depend upon students being able to correlate the kind of familial relationships one experiences with one's later responses to and expectations of love outside the family. Inasmuch as the remainder of this section will be increasingly concerned with such a correlation, it is not out of order for students to speculate on how Sister's family relationship may have defined and shaped her expression of love.

Suggested Writing Assignment: Select one of the incidents in the story and re-write it from a different point of view, using one of the other members of the family as narrator, or using an omniscient narrator.

B. Love Letters

Love and Society, being the final section of the Love sequence, is in general structured to provide material upon which the students can bring to bear whatever personal framework of ideas and analysis they have developed in working through the preceding sections. This small unit on Love Letters, in particular, presents five selections from a genre of expression neither formidable nor strange with which students should, given little or no formal framework, be able to do whatever they like--analyze or imitate styles, discuss the personalities of the letter-writers as revealed in the tone and content of the letters, delve into the assumptions and definitions inherent in each.

The letters speak for themselves, Dylan Thomas writes to Caitlin: "Oh I know we're not saints or virgins or lunatics; we know all the lust and lavatory jokes, and most of the dirty people; we can catch buses and count our change and cross the roads and talk real sentences. But our innocence goes awfully deep. . ." Simple juxtaposition should reveal the disparity between his and Keats' attitudes toward love: "Ask yourself how many unhappy hours Keats has caused you in Loneliness. For myself I have been a Martyr the whole time, and for this reason I speak; the confession is forc'd from me by the torture....I cannot live without you, and not only you but chaste you, virtuous you." This might open a discussion of the role of freedom and restraint within a love relationship, and the different definitions of love, passion, devotion, etc. that we must infer from such different attitudes. Napoleon's pouting letter to Josephine, with its mood of injured child's pride, offers still another variation of the love relationship: "I don't love you, not at all; on the contrary, I detest you--You're a naughty, gawky, foolish Cinderella." Oral reading should reveal the tone and personal style inherent in each of the letters.

The plasticity of personal relationship demonstrated in these three letters can be contrasted with the lack of communication inherent in such public forums for self-expression as letters to advice-to-the-lovelorn columnists (as in Nathanael West's fictional letter from Desperate, a noseless sixteen-year-old) and fan mail to popular idols like the Beatles. All letter-writing assumes the absence of the other party; how, then, does writing to a substitute for a real friend or lover--there is, for all practical purposes, no one on the other end--alter the situation? Is any of the fictional noseless girl's desperation apparent in Karen R., who writes to John Lennon, whom she has no realistic hope of ever meeting, "I could never love or marry anyone else. No other arms will ever hold me"? The class might examine the motivation behind this one-way communication, found alike in adulation of political leaders (even Hitler during the peak of his power) and rock and roll stars. What kind of people in a society tend to become devoted "fans"? Is there anything peculiarly modern about phenomena like The Beatles or advice-to-the-lovelorn columns?

The class might want to use these letters as a springboard for writing character studies of the people they see hovering behind any of these letters, being as imaginative as they like, or for writing another letter, in the same voice, say from Napoleon to Josephine. It would probably be wise to avoid altogether the most obvious assignment, asking students to write their own letters to someone they love, since this encourages contrivance or insincerity.

C. Three Poems on the Nature of Love

"The Pressures" by LeRoi Jones
"The Clod and the Pebble" by William Blake
"The Garden of Love" by William Blake

The three poems here differ from those in previous sections primarily in their implied awareness of a world outside that of the lovers, and the influence this world has on one's expectations and expression of love. Together, the three poems present four views on the nature of love, each different from the others in the kinds of forces that are shaping and defining it.

The lover in Jones' "The Pressures" (Appendix C) is described as being twisted and tormented by love--much to his surprise. Why is he surprised? What had he expected of love? Were his expectations, though not fulfilled, nonetheless realistic, or simply romantic illusions? The lover in the poem is a young man having his first encounter with love. Because he is new to love, the speaker says the young man expected too much, and implies that were he older, more worldly and experienced, he would have expected less. What does this say about the nature of love? about the speaker in the poem? Is this a true picture of love, or a jaded view from one who, perhaps, has tasted too much of the unpleasant side of it? By the young man's expectations of love ("the orange flower leather of the poet's book", "a lyric"), we can tell some things about him. What must he be like? What kinds of attitudes toward love inform his expectations? What does this reveal about the values his culture places on love? Have students describe their mental image of the young man and cite lines from the poem which suggest this image. Is he like any of the writers of the letters in the previous unit? like Sister in "Why I Live at the P.O."?

The poem juxtaposes a kind of birth symbol ("a new dripping sun pushes up out of the river") with a death symbol (a mist that "seemed to lift and choke the town," which the young man "refuses to inhale"). What does this say about the nature of love? Why, in the poem, are the words "Love Twists" and "And" set off from the rest of the poem? Have two or three volunteers read the poem aloud, experimenting with making different pauses in the first lines of each verse. For example, "Love twists the young man/" as opposed to "Love twists/the young man." What effect does the spacing of the 1st lines in each verse have on the poem? Why is the 1st verse enclosed in parentheses? Have the students pick out the symbols in the poem and analyze them for what they tell us about the nature of love and the environment which produced it. Finally, call their attention to the title of the poem, "The Pressures". What relation does the title bear to the poem itself? What are "the pressures"?

Blake's "The Clod and the Pebble" presents two views of love, that of the "little Clod of Clay/trodden with the cattle's feet", and that of a "Pebble of brook". What are these two views? Why should the Clod and the Pebble look at love so differently? In what way is the view of each appropriate for its life experiences? Some of the nouns and pronouns within the lines of the poem have been capitalized by the poet. Why are these words capitalized? (Note that not all nouns and pronouns are capitalized; therefore we have no reason to assume that they are underlined merely because of their parts of speech.) Have volunteers experiment with reading the poem, first vocally noting the capitalized words, then without noting them. Compare the effects of each reading. If you have the recording of Sir Ralph Richardson reading Blake's poetry--or if you have the Love tape--play "The Clod and the Pebble" and have students note where Richardson places emphasis within the lines of the poem. Is there a correlation between his emphasis and the capitalized words in the lines? What effect does his emphasis have on the poem? on the comments about the needs and nature of love?

Blake's "The Garden of Love" not only offers a fourth view of the needs and nature of love, but also brings in the effect that outside social forces have on the expression of love. First, however, students should establish who the speaker in the poem is. Is he, as the young man in Jones' "The Pressures," experiencing love for the first time? What do we know of his expectations of love? his attitude toward love? What experience with it is given in the poem?

The symbolism in the poem creates tension between youthful innocence and mature awareness. It might help the students to see this if you have them select the symbols from the poem and categorize them. In general, they fall into two categories: symbols of nature (young, uninhibited man) and symbols of social institutions and customs (mature, "civilized" man). Looked at it this way, "The Garden of Love...Where I used to play on the green" is seen not as a place in itself, but rather as a state of mind, a time of innocence and freedom; and the Church is seen as social order, recognizing that there is no Garden of Eden, limiting freedom, ending innocence. Why has Blake set these symbols in opposition? What effect does the tension between the symbols have on the poem? on the statement about the nature of love? on the statement about social attitudes toward love? What is the speaker's attitude toward love? toward social institutions which define and shape expressions of it? Why does the speaker say the Garden of Love was "filled with graves/ and tombstones where flowers should be"? What happened to the "many sweet flowers" that used to be there? What is forbidden by" 'Thou shalt not' writ over the door"? If you have the recording of the tape, play "The Garden of Love." Let the students discuss the implications in the poem, brought out by the tinge of sorrow in

Richardson's voice, not only for love, but also for the loss of childhood innocence in general.

Suggested Writing Assignment:

Various points of view on the nature and needs of love have been examined in this section. One possible writing assignment, therefore, would be to have students compare some of these views, either with each other--e.g., the young man's view in Jones' "The Pressures" and the speakers's in Blake's "The Garden of Love"--or with their own views. Or, since disappointment is a recurrent theme in two of the poems, a writing assignment could center around expectation vs. reality. How does one deal with the frequent dichotomy between the two? Examples could be drawn from the works in this and/or other sections, as well as from the students' own observations.

D. Love and Marriage in Non-Western Societies

"Marriage by Betrothal" by C. W. M. Hart and Arnold Pilling
Excerpts from "Dobu" Society by Ruth Benedict
Excerpts from "The Pueblos of New Mexico" by Ruth Benedict
"Married Life and Married Love" by David and Vera Mace

To one born and reared in Western tradition, loves occupies hallowed ground. Movies, books, songs, the church--in fact, virtually all the voices of our Western cultures extol the beauty and virutes of love, and proclaim it to be the basis for marriage, happiness, and even, one suspects, good mental health. But what role does love play in non-Western cultures? What sort of emphasis do these societies place on love? Is it the basis for marriage and happiness for them? If not, what is? If love doesn't make their world "go round," what does? The excerpts in this section present capsule views of several societies which are not part of the Western tradition. The purpose of studying them in this investigation of love is not to make judgments as to whose society is more enlightened or more primitive, but rather to note that these cultures differ from ours in their assumptions about the roles of men, women, and the family, and the values they place on love and marriage. For this investigation, then, the most important questions are: What roles have been assigned to men and to women in each society? What relationship do these cultures recognize between love and marriage? Is there a relationship between the roles a culture assigns to men and women and the emphasis placed on love as a basis for marriage?

The Tiwi of North Australia present a society whose assumptions about any relation between love and marriage is diametrically opposed to Western assumptions. (See Appendix E: "Marriage by Betrothal.") Tiwi girls are betrothed before or as soon as they are born. Since love obviously can have no importance in the choice of a marriage partner or even in the decision to marry, what are the prime considerations in marriage among the Tiwi? The fact that fathers betroth their infant daughters to their friends or to men of wealth and influence in the village serves to increase polygamy among older, richer men, and to make it virtually impossible for younger or poorer men to have a wife. What effect does this have on the society? While marriage is a requirement for all women, it is not required that all men be married? What advantage is there in being a bachelor in Tiwi society? What role do women play in the society? Even when a woman is widowed, the requirement that she remarry immediately makes it unlikely that love has any bearing on her choice of husband. The question of love, apparently, never comes up in Tiwi society. It may be argued that sex and marriage are more closely linked in this society. Certainly, in a society where all the women have husbands, even though they may share these husbands with other wives, marriage offers advantages over the single state. But the overwhelming importance of marriage in Tiwi society appears to be as an assurance that the young will have fathers and as a status-symbol for the man.

The Dobu society (Appendix F) differs significantly from the Tiwi, particularly in the roles men and women play in society. The maternal line is stressed and the husbands remain outsiders with their wives and children. How does this emphasis on the maternal side of the family affect the roles men and women play? What is the basis for marriage? Unlike the Tiwi society, men and women do have an opportunity to know each other--albeit briefly--before marriage and to make some choice in marital partner. But the circumstances under which they meet and the practice by young men of avoiding "entanglements . . . by spreading [their] favors" hardly allow time for the courtship and flowering of love as we know them. The question arises as to what advantage the young man finds in marrying at all? In what ways do the marriage customs of Dobu peculiarly suit the society and the country itself? What role does the family play? Whereas marriage in Tiwi society was primarily to provide the children with protection of fathers (as well as wives as status symbols), marriage in Dobu society seems geared toward the perpetuation of the maternal line. Since the young of Dobu have traditionally been granted sexual liberty, and love -- if it comes up at all -- has little or no bearing on marriage, what purpose does marriage serve? (The maternal line could be perpetuated just as easily without marriage.)

Although the Zuni are a group of American Indians (Appendix G: Excerpts from "The Pueblos of New Mexico"), their traditional culture does not reflect the Western tradition. They share with the Dobu an emphasis on the matrilineal family, but they lack the hostilities that characterize the Dobu. What roles do men and women play in the Zuni society? in marriage? What role does the family play? Though love is not specifically referred to in the discussion of the marriage customs, there are opportunities for it to have bearing on decisions to marry or, especially, to dissolve a marriage. Divorce among the Zuni is an accepted practice. How is it handled? Who instigates it? Divorce is not as common in non-Western societies as in Western ones, and where it does occur, it is usually a prerogative of the man. What, then, does divorce being a prerogative of the woman tell us about Zuni society? about the basis and purpose of marriage? Although the Zuni are very ceremonious people, marriage is not one of their major sacraments -- as it is in the West. Yet, in spite of the lack of a strong cultural emphasis on marriage and the ever-present option for divorce, their marriages are described as often being more enduring than those in the West. How do you account for this?

"Married Life and Married Love" (Appendix H) looks at customs in China, India, and Japan. In what ways are the customs of these three countries similar in regard to the roles they assign to men and to women? in regard to marriage? In what ways are they different? In each of these cultures, love is accounted as a factor in marriage, but as one that comes after marriage, not as a cause of marriage. It is a private matter between husband and wife, not to be exhibited in public. What does this tell us about the attitudes of these cultures toward love? How do their attitudes differ from ours? Although married love is a private affair in the East, this does not mean that the culture has no concept of romantic love. There are many excellent examples of romantic poetry in Eastern literature. Apparently, love, while recognized as a basic human emotion, is not a valid reason for entering into a marriage. Compare this with Ernest van den Haag's contention about the relationship of the two in "Love or Marriage" (in Section I, Love Sacred and Profane).

Return now to the questions asked in the beginning of this section--What roles have been assigned to men and to women in each society? What relationship do these cultures recognize between love and marriage? Is there a relationship between the roles a culture assigns to men and women and the emphasis placed on love as a basis for marriage? Encourage the students to discuss these questions in the light of what they now understand about these societies and our own culture, looking for any valid generalizations they can now draw about love, marriage, and the cultural environments that control them.

Suggested Writing Assignments:

1. There is much concern today that marriage customs as we have traditionally practiced them in the West are out-moded and inconsistent with the nature and needs of 20th century man. Select one of the non-Western marriage customs discussed in this section and show how it is a more realistic approach for today's generation.

2. Marriage customs reflect the culture which produced them. From them social scientists learn a great deal about roles of men and women, and the operations of society. Imagine that a sociologist from Mars has come to America to learn about our culture through a study of our customs of love and marriage. Write a paper from the Martian's point of view giving his findings and interpretations of our culture based on them.

3. If students have done the Humor and Satire section of the ISE Responsibility Sequence, have them write modest proposals for instituting in this country, the Tiwi practice of requiring all females (or males, if they wish) to be married.

E. Suggested Supplementary or Alternative Material

Pride and Prejudice by Jane Austen

Jane Austen's Pride and Prejudice, a delightful novel of manners and morals in 18th-century England, takes a good-natured--but nonetheless penetrating--look at the influence one's society has on one's expectations and behavior in love. The customs of courtship and marriage presented in the novel can be compared with 20th-century customs in terms of their assumptions about roles of men and women in marriage and in society as a whole. Also, Miss Austen's excellent character portrayals and adept handling of language provide numerous opportunities for voice and writing activities, and for the use of Chamber Theatre Technique.

2. John Keats to Fanny Brawne*

Wednesday Morng. [Kentish Town, 1820]

MY DEAREST GIRL,

I have been a walk this morning with a book in my hand, but as usual I have been occupied with nothing but you: I wish I could say in an agreeable manner. I am tormented day and night. They talk of my going to Italy. 'Tis certain I shall never recover if I am to be so long separate from you: yet with all this devotion to you I cannot persuade myself into any confidence of you.

Past experience connected with the fact of my long separation from you gives me agonies which are scarcely to be talked of. When your mother comes I shall be very sudden and expert in asking her whether you have been to Mrs. Dilke's, for she might say no to make me easy. I am literally worn to death, which seems my only recourse. I cannot forget what has pass'd. What? nothing with a man of the world, but to me dreadful.

I will get rid of this as much as possible. When you were in the habit of flirting with Brown you would have left off, could your own heart have felt one half of one pang mine did. Brown is a good sort of Man--he did not know he was doing me to death by inches. I feel the effect of every one of those hours in my side now; and for that cause, though he has done me many services, though I know his love and friendship for me, though at this moment I should be without pence were it not for his assistance, I will never see or speak to him until we are both old men, if we are to be. I will resent my heart having been made a football. You will call this madness. I have heard you say that it was not unpleasant to wait a few years--you have amusements--your mind is away--you have not brooded over one idea as I have, and how should you?

You are to me an object intensely desireable--the air I breathe in a room empty of you is unhealthy. I am not the same to you--no--you can wait--you have a thousand activities--you can be happy without me. Any party, any thing to fill up the day has been enough.

How have you pass'd this month? Who have you smil'd with? All this may seem savage in me. you do not feel as I do--you do know what it is to love--one day you may--your time is not come.

Ask yourself how many unhappy hours Keats has caused you in Loneliness. For myself I have been a Martyr the whole time, and for this reason I speak; the confession is forc'd from me by the torture.

I appeal to you by the blood of that Christ you believe in: Do not write to me if you have done anthing this month which it would have pained me to have seen. You may have altered--if you have not--if you still behave in dancing rooms and others societies as I have seen you--I do not want to live--if you have done so I wish this coming night may be my last.

I cannot live without you, and not only you but chaste you; virtuous you. The Sun rises and sets, the day passes, and you follow the bent of your inclination to a certain extent--you have no conception of the quantity of miserable feeling that passes through me in a day.-- Be serious! Love is not a plaything--and again do not write unless you can do it with a crystal conscience. I would

---

From The Complete Poetical Works of John Keats, ed. by Horace E. Scudder. Reprinted by permission of Houghton Mifflin Company.

sooner die for want of you than----

Yours for ever
J. Keats

3. Napoleon to Josephine*

Verona, November 13th, 1796

I DON'T love you, not at all; on the contrary, I detest you--You're a naughty, gawky, foolish Cinderella. You never write me; you don't love your husband; you know what pleasure your letters give him, and yet you haven't written him six lines, dashed off casually!

What do you do all day, Madam? What is the affair so important as to leave you no time to write to your devoted lover? What affection stifles and puts to one side the love, the tender and constant love you promised him? Of what sort can be that marvelous being, that new lover who absorbs every moment, tyrannizes over your days, and prevents your giving any attention to your husband? Josephine, take care! Some fine night, the doors will be broken open, and there I'll be.

Indeed, I am very uneasy, my love, at receiving no news of you: write me quickly four pages, pages full of agreeable things which shall fill my heart with the pleasantest feelings.

I hope before long to crush you in my arms and cover you with a million kisses burning as though beneath the equator.

Bonaparte

4. From Miss Lonelyhearts by Nathanael West**

I am sixteen years old now and I don't know what to do and would appreciate

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LOVE AND SOCIETY: Appendix D

Two Poems

by William Blake

The Clod & the Pebble

"Love seeketh not Itself to please,
Nor for itself hath any care,
But for another gives its ease,
And builds a Heaven in Hell's despair."

So sung a little Clod of Clay
Trodden with the cattle's feet,
But a Pebble of the brook
Warbled out these metres meet:

"Love seeketh only Self to please,
To bind another to Its delight,
Joys in another's loss of ease,
And builds a Hell in Heaven's despite."

The Garden of Love

I went to the Garden of Love,
And saw what I never had seen:
A Chapel was built in the midst,
Where I used to play on the green.

And the gates of this Chapel were shut,
And 'Thou shalt not' writ over the door;
So I turned to the Garden of Love
That so many sweet flowers bore;

And I saw it was filled with graves,
And tomb-stones where flowers should be;
And Priests in black gowns were walking their rounds,
And binding with briars my joy & desires.

MARRIED LIFE AND MARRIED LOVE

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CHAMBER THEATRE TECHNIQUE

One of the most effective ways of making the student, as a reader, aware of the controlling intelligence (the narration) in a short story or novel, and the relationship between that controlling intelligence and the characters is through the use of Chamber Theatre Technique.[1] Chamber theatre is a drama technique designed to increase one's insight into point of view and style in narrative fiction. In it, the narrator is personified--that is, conceived as a person or character in the story who has some kind of relation with the other actively involved characters. The point of chamber theatre is to stage scenes from a story in such a way as to visually reveal the narrator's relation to and attitudes toward the characters and events of the story, as well as his relation to the reader, or audience.

In staging the scenes, the narrator is encouraged to talk to the audience in a voice from the characters' world and to take the audience into that world. He invites them to see for themselves the characters and the action. And, at times, he has the freedom to move through time and space, or into and out of the characters' minds. Through an examination of the narrator's movements in the story, the student can discover the unique or individual perspective presented in that work.

The staging of chamber theatre is different from conventional adaptations for the stage in that the narrative passages that examine motivation are retained in the former. In conventional drama the dialogue tells the story and the action is viewed directly by the audience; motivations and attitudes must be suggested by the actions of the characters. There is no "voice" that explores and examines these things. Nor is there any suspension of action, as in chamber theatre, when the thoughts of a character or of the narrator are given, and the actor playing the character seems to examine the character's behavior--as when he thinks aloud about himself. As a member of the audience in chamber theatre, the viewer, consequently, becomes as critically independent as the examining actor. Instead of identifying with the characters and becoming emotionally involved with the action, as in conventional stage adaptations, the chamber theatre spectator is jolted out of identification and empathy in order to examine motivations critically.

Chamber theatre also differs from conventional stage adaptations in its use of dialogue. Note the following narrative passage:

> Charles looked at himself in the mirror with a subtle grin. He had shaved off his mustache and one side of his beard. Should he appear before Mary like this and have a little fun? What would she think? He was overwhelmed by this new idea and began to envision how she might react to his absurd face.

In adapting this passage for the conventional stage, the passage would have to be broken down to only those portions of Charles' thoughts and actions which could be said aloud or visually demonstrated. How could one visually demonstrate that Charles was "overwhelmed by this new idea"? In chamber theatre, however, the presence of the narrator makes it possible to keep the passage intact. The chamber theatre dialogue, then, would run thus:

---

[1] The Technique was introduced by Robert S. Breen, Associate Professor of Interpretation, Northwestern University. Adapted for college English classes by Carolyn Fitchett, Program Associate in English, Institute for Services to Education.

> Narrator: Charles looked at himself in the mirror with a subtle grin. He had shaved off his mustache and one side of his beard. Should he appear before Mary like this and have a little fun?
>
> Charles: What would she think? He was overwhelmed by this new idea and began to envision how she might react to his absurd face.

Notice that in this chamber theatre dialogue the narrator shares the thoughts of the character. In this Technique, the character may take those lines in the narration which indicate his thoughts. The character must not, however, change the person or tense of the passage.

With these distinctions between chamber theatre and conventional theatre clearly understood, let us examine now the details and uses of the Technique.

Point of View: Point of view refers to the mode of telling used in the story or novel. This mode may be first- or third-person. If first-person, the mode may be subjective, or stream-of-consciousness; if third-person, objective reporter, subjective (with relation to one or more of the characters), stream-of-consciousness, or omniscient. As students direct short passages it will become clear to them what an author can achieve by selecting a particular point of view. It will become apparent to them that the choice of point of view is a crucial matter, since the same incident told from different points of view becomes different incidents.

When first-person narration is employed the action seems already to have taken place. Though the first-person narrator is present at the time of the telling, he is speaking after the event. This mode is significant, for example, in indicating how one's own experiences and motives can be perceived quite differently in retrospect. [See "The Use of Force" by William Carlos Williams (in Short Story Masterpieces) and the Prologue from Invisible Man as examples]. In some first-person narrations, however, it is difficult to make the distinction between the time of telling and the time that the event actually took place. Much stream-of-consciousness narration takes this form; it is seen in some modern fiction which conveys the flowing together of different periods of time in the outer as well as inner experience.

When third-person narration is employed the action may seem to be taking place in present time or past time. Authors using this mode can get into the thoughts and feelings of one or more characters (subjective) and can give the reader an all-knowing perspective about situations, events, and people (omniscient). Some authors use indirect discourse, with the narrator exercising great control by having him report what characters have said, instead of having the characters tell us through direct dialogue.

A third-person narrator's position may shift several times throughout a work as he observes the same scene from different angles of vision, or through the eyes and mind of different characters. [James Joyce's "The Boarding House," in Short Story Masterpieces, is an example.]

It is not our intention here to suggest that students memorize the labels attached to different points of view. However, we hope that they will be able to employ a given mode to achieve a desired effect in their own fiction.

Introduction to the Technique: Have students, working in groups, select a particular situation that can be portrayed through body stance and motion. Tell them to decide on a narrator and place him somewhere in the scene to indicate what position he might be taking toward the events. Then have each group in turn form a tableau which becomes animated, and then "freezes" at your direction. The purpose of this is to allow the audience (the class) to see a sequence of action, and then discuss apparent narrator-character relationship during the "freeze." In the course of alternating tableaux and animated scenes, the class should be able to determine which character is the narrator, what kind of narrator he is, and what action is taking place. Some guidelines for determining these things follow:

A. The Situation

Is there a conflict?
What is the setting?
What is the overall mood?

B. The Characters

Who are they?
What is their relationship to one another?
What is each one's attitude?

C. The Narrator

Who is he?
(Look at position--higher, lower, farther away, close to one character, etc.)

Is he involved or detached?
(Look at his facial expression; his stance)

What is his attitude?
(Toward the whole scene; toward a character)
What would be his tone of voice?

STUDENT AS DIRECTOR: Select a passage from a work of fiction for students to do as chamber theatre. Select volunteers to act as directors and tell them to read the passage carefully and decide on the number of characters they will need. Have them select persons to portray those characters as well as a narrator. In some cases, they may want to portray visually the various selves revealed within a main character (i.e., emotional, religious, political; or private thoughts vs. overt statements and actions). Extra actors may be needed if they employ such a technique. In any case, they must visualize the narrator as well as the characters as certain physical types; dress the narrator according to this vision and assign him positions, gestures, and mannerisms in keeping with his mode of speech. Though an author does not specify patterns of behavior for the narrator, one can infer them from knowledge of human personality patterns. HINTS FOR THE DIRECTOR follow:

1. Indicate at what points the narrator should relate to the audience.
2. Designate narration that can be divided between narrator and character (inner thoughts shared).
3. Designate lines that narrator and character can say in unison.
4. Designate places in the script where the narrator should move or walk, sit or stand.
5. Indicate the narrator's rate, rhythm, and flow of speaking and moving (fast, slow; steady, halting, disconnected).
6. Note when narrator should change his tone of voice. (Be sure the tone supports the pervading mood.)
7. Point out words or phrases he should emphasize, because these words show a certain attitude toward characters or situation.
8. Note when he should pause to allow action to take place.
9. Note when characters should "freeze" to allow narrator to comment.
10. Point out clues to the way the characters should look, walk, act, and speak.
11. Sketch each major scene, indicating position of furniture and characters.
12. List properties and costumes.

The process of working out passages for staging will help the student to take a closer critical look at the work: not only what the narrator says, but also how he says it (style). Such close attention to the language should increase his insight into the techniques authors use to mimic expressions, feelings, bodily postures, tones of voice, attitudes--i.e., the whole human expression.

STUDENT AS ACTOR: As an actor portraying a character, the student will gain insights into that character's behavior, emotional conditions, personality, motivations, and movements. By reading aloud, the student will focus not only on what the character says but how he thinks the character says it. The student should try to capture the intonations, tempo, and inflections that the style suggests. As a result, he should realize within himself an increased awareness of and sensitivity to the power of language.

STUDENT AS SPECTATOR: Observing passages acted out in the classroom will help the student to hear, feel, and see more clearly than he would ordinarily through silent reading. Thus his own interpretations of a work may be compared and contrasted with those of his classmates, resulting in greater understanding of and insights into narrative fiction. When two presentations are compared, the class should look for the following:

1. Attitude of characters toward event

2. Point of view of narrator--objective reporter, subjective; omniscient

3. Attitude of narrator toward event

His rate of speech (fast, slow)
His mood and tone of voice (excited, sad, sympathetic, etc.)
His positions and movements

4. What was your reaction to the event? the characters?

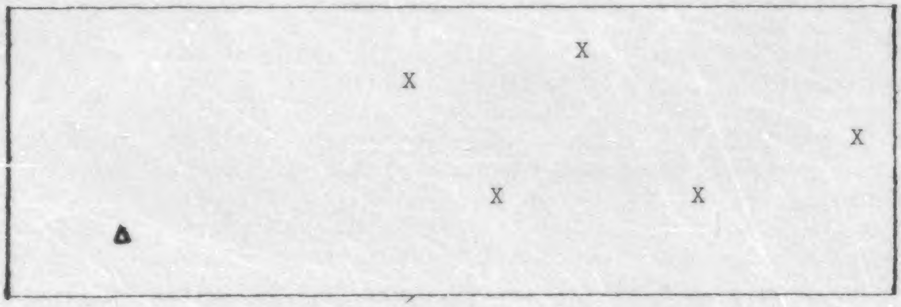
5. What was the greatest difference between the two presentations?

STUDENT AS CRITIC: The student becomes a critic who is interested in how successful a writer is at presenting his subject. Through acting and reading orally, directing, and observing presentations, his ability to understand the intricacies of a text will improve. At the same time, his developing of critical and analytical skill should make both the reading and writing of fiction much more enjoyable pursuits.

STAGING: The staging of the story should take place downstage, close to the audience. The scene should be set up according to the way it is visualized in the mind of the student director. The verbal text is more important than scenery. Any scenery selected--chairs, tables, desks--will be more functional than realistic; merely something physical that the actors can relate to. Properties are used as suggested in the story, or as an extension of the reader's interpretation. In many instances, they may easily be pantomimed instead of actually handled. If props such as a cup and saucer, a cane, hat, pipe, or glasses will help to establish a person's character and personality (even the narrator's), they should by all means be used to advantage. In some cases, a sound effect or music may be employed to establish a mood or to simulate a sound which occurs in a scene.

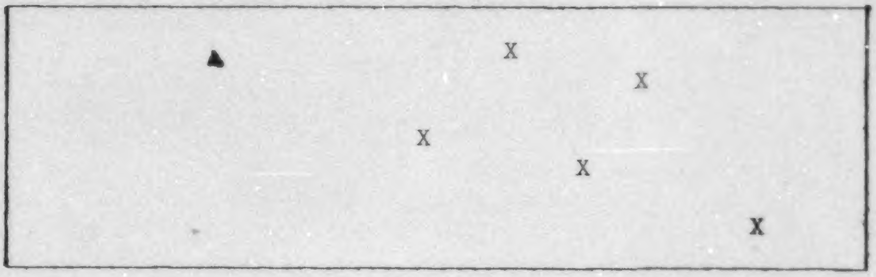
A. The Narrator (See Diagrams)*

1. The narrator may begin close to the audience to invite them in on the story, then recede as the story progresses, moving again according to the suggestions below. He has the freedom to move in time and space.

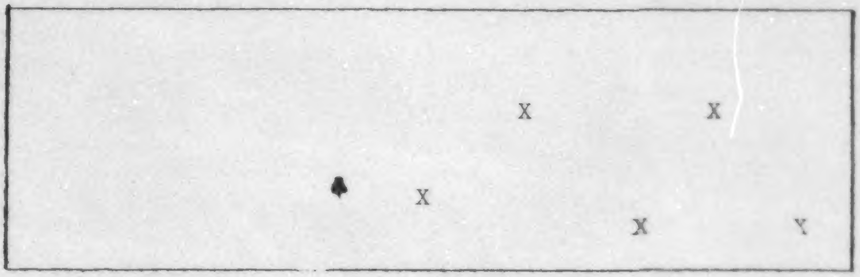


* ▲ = Narrator X = Character

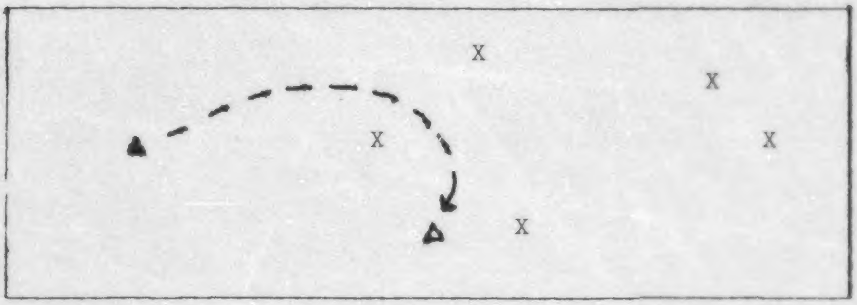
2. The narrator stands or sits away from the characters when he is describing them physically or when he is the objective reporter type.



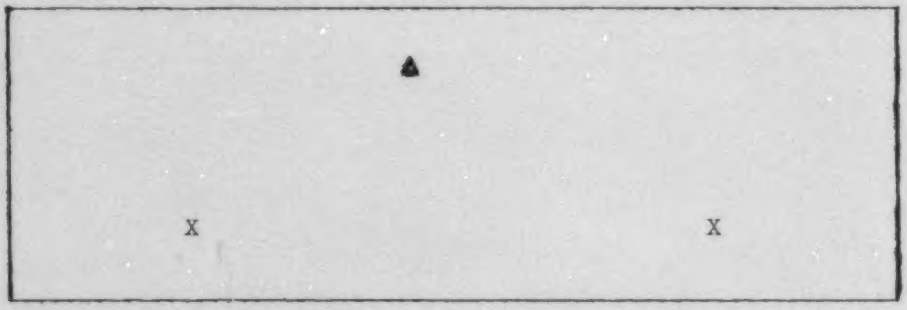
3. The narrator stands or sits next to the character when he is subjective and omniscient, relating thoughts and feelings of that character.



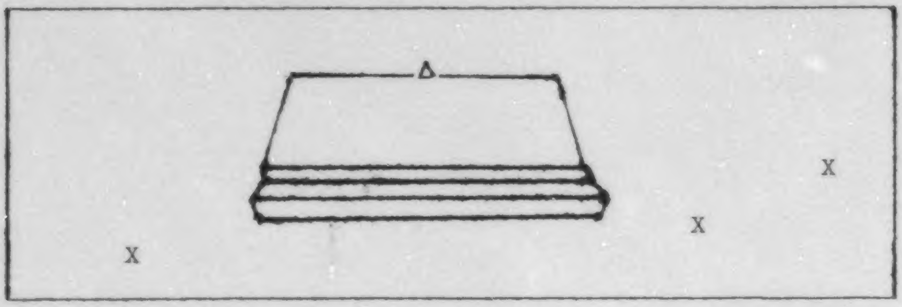
4. The narrator moves in and out of the scene when he alternates between objective reporting and subjective omniscience.



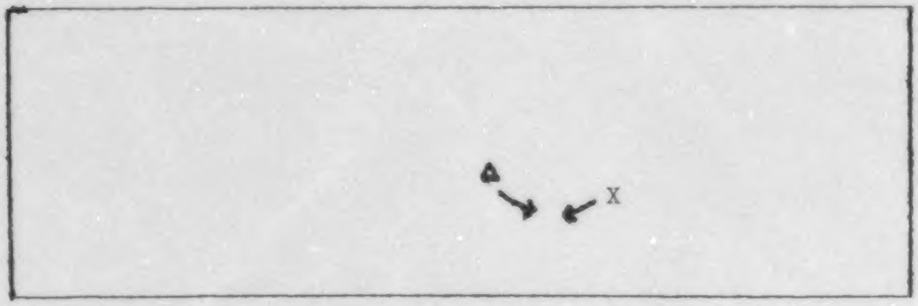
5. The narrator may be *central* if he gives equal attention to characters and if he manipulates the action of all. If he controls, he might stand as the characters sit; if he shares, he might stand or sit on the same level.



6. The narrator may be placed *on a higher level* than the others if his language is elevated in contrast to the diction of the characters, or if he has a deprecatory attitude, remaining objective and aloof. [See A. E. Coppard's "The Third Prize" in *Short Story Masterpieces*.]



7. The narrator may *face a character* with whom he is closely related (first person or third person subjective omniscient) at times of special recognition about the self, or of examining one's own motivations, or physical examination in a reflection, or talking to oneself, etc.



8. The narrator (first person), separated from the characters and actions by time element, has two choices:

   a. He may stand or sit apart from the scene he describes if the story indicates his present whereabouts separated from the events he recalls.

   b. He may move into the scene after establishing a distinct time and place, placing himself close to the main character. If this character is his younger self a distinction might be made in reactions: the narrator recalling events might be amused or merely reflective, for example, while the younger self participating in the events may be terrifed or dumb-founded.

   The placing of the two closer together would make the distinction in emotional reactions clear to the audience, the reader, and the student.

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TCCP ENGLISH TEACHERS

	67-68	68-69	69-70	70-71
Alabama	Edward Johnson Missouri Torrence	Edward Johnson Missouri Torrence	Gladys Nance Missouri Torrence	Gladys Nance Missouri Torrence
Bennett	Nathaniel Gaylord	Nathaniel Gaylord	James Corlett	James Corlett
Bishop	James Corlett Augusta McSwain	James Corlett Jewel Ross	Jewel Ross Gloria Williams	Jewel R. Mckenzie Gloria Williams
Clark	Ann Carter Leo Neifer	Ann Carter James Vincent	Patricia Bond Eunice Moore James Vincent	Patricia Bond Ann Carter Eunice Moore
Florida	Louise Blackwell Willie Williams	Mary Blackstock Willie Williams	Louis Pratt Willie Williams	Louis Pratt Willie Williams
Jackson	Dilla Buckner Luana Clayton	Gerry Burkhead Inez Morris	Sue Fishman Inez Morris	Frankie Loving Inez Morris
Lincoln	Edward Groff Marianne Rousseau	Sandra Draper Jon Woodson	Sandra Draper Jon Woodson	Anthony Romano Jon Woodson
Mary Holmes	-----------------	Stephen Wilmore	Stephen Wilmore	Mae Helen Thomas
Norfolk	Jean Klein Louise Stokes	Ruth Perry Louise Stokes	Ruth Perry Louise Stokes	Ruth Perry Louise Stokes
N.C. A&T	Joseph Benson Charles Dean	Joseph Benson Charles Dean	Charles Dean Annie Herbin	Charles Dean Annie Herbin
Southern	Frances Austin Elizabeth Lee	Frances Austin Thadious Davis	Frances Austin Christine Greenup	Frances Austin Christine Greenup
Talladega	Margaret Montgomery Fred Wacker	Constance Curry George Remington	Bonnie Ann Barnes Orrin Hall Connie Price	Orrin Hall Catherine Hurst
Tennessee	Doris Daniels Tyree Miller	Erma Dozier Asalean Springfield	Erma Dozier Asalean Springfield	Erma Dozier Asalean Springfield
Voorhees	Annie Hicks Dorothy Lee	Dorothy Lee	James Birdsong	James Birdsong

FIVE-COLLEGE CONSORTIUM ENGLISH TEACHERS

1970-71

Elizabeth City State University	T. L. Hsu Carlton R. Deonanan
Langston Univ.	Elwyn Breaux Jennie Pollard
St. Augustine's College	Lydia Chiang Betty Simpson
Southern Univ. at Shreveport	Carrie Williams June Phillips Joyce Jackson
Texas Southern University	Eunice Weston Lynda Byrd
Fayetteville State College	Robert Allan

ENGLISH TEACHERS IN MODIFIED PROGRAMS

1970-71

Bishop College	Bob Sage Lucille Curry
Flordia A & M University	Annette Thorpe Bonnie Egan
Jackson State College	Princess Beasley Jones Rosie Parkman Rose Portis
Norfolk State College	Bertha Winrow Norma Ragland
Southern University	Thelma Bradford
Talladega College	Doris Morton F. Lyons
Tennessee State University	Katie Miller Helen Houston

ENGLISH GRADUATE STUDENTS IN THE THREE-UNIVERSITIES PROJECT

1970-71

Atlanta University

Lucy Grigsby, Director

- Raymond Austin
- Mary E. Brown
- Colleen Cosgrove
- Daisy L. Glover
- Charles L. Hodges
- Mary E. Kemp
- Maxine Lanham
- Neva J. Whitesides